

# MAGAZINE<sup>OK</sup> OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

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**THE AMERICAN FEDERATION OF ARTS**

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# MAGAZINE OF ART

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## THE AMERICAN FEDERATION OF ARTS

BARR BUILDING . WASHINGTON

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PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"



## CONTRIBUTORS

HIS ARTICLE THIS month is **James Marshall Plumer's** second for the *MAGAZINE OF ART*. His first appearance in these pages was as author of *The Humble Ware of Chien* (March, 1939; page 152). At that time we learned that Mr. Plumer's work in the field—"since 1923 in Chinese Government Service"—had been extensive and we knew from his writing that his archaeological knowledge in no way interferes with his delight in the beauty of ceramics. Quite the contrary. Mr. Plumer is Lecturer on Far Eastern Art at the University of Michigan's Institute of Fine Arts, Ann Arbor.

FROM TIME TO time in the past several months we have published Paris Letters from **Jacques Mauny**. In this number we present the first installment of his two part article dealing with the Paris art world of the inter-bellum period. M. Mauny is a French painter and critic who is known to America through his pictures in a number of public and private collections here, through his contributions from Paris to *The Arts* and to some of our newspapers. He is also known through the visits he has paid here during which he took pains to find out something about us.

**Frank J. Roos, Jr.** is Associate Professor in the Fine Arts Department of the Ohio State University. He is the author of *Illustrated Handbook of Art History* (Macmillan, 1937) and numerous articles on American architecture. And in that connection, Mr. Roos is also an excellent photographer. See his fine prints of New England building details reproduced in the Magazine (June, 1937, page 359; August, 1937, page 508). Of his present article he writes: "... most of the buildings illustrated or mentioned have not been published before ... I have purposely put the material together without footnotes. Needless to say I have footnote material for all the facts and could furnish a batch of any size. ..." Readers seriously interested in going further down this side-street of American taste may communicate with Mr. Roos at Columbus.

THOSE WHO ARE reviewing exhibitions this month are **Lois Wilcox** a painter, print-maker, and teacher whose article on teaching the experience of art has already been announced for early publication; **Alice Graeme**, art critic of *The Washington Post*; and **Howard Devree** of the *New York Times*. The book reviewers are **A. Hyatt Mayor**, of the Metropolitan Museum's print department; **Dorothy Lefferts Moore**, once on the staff of *The Arts*, now living in Connecticut.

Articles in the *MAGAZINE OF ART* represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the *MAGAZINE OF ART*, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

## FORTHCOMING

OUR MAY NUMBER will contain among other articles "Architecture and the Modern Mind" by **Joseph Hudnut**; **Edward Reed's** article on **Albert Johnson**, first of a series on American Theatre Designers; "Emotional Design in Painting" by **C. Law Watkins** of the Phillips Memorial Gallery, who assembled the significant exhibition from which the material is drawn; the final installment of **Jacques Mauny's** "Paris: 1919-1940"; and articles by an American artist and an American composer. Also, of course, important New York Exhibitions, News and Comment, and New Books on Art.

IN THE FOLLOWING months we will publish material of extreme importance. Already announced is the two-part Rubens article by **Olin Dows** now definitely scheduled to appear in the June and July issues.

A SERIES BY **Philip Ainsworth Means** on the Ancient Andean Arts will also begin in an early issue. Mr. Means' articles will deal with a wide range of material coming from those parts of Northern Argentina, Ecuador, Peru, Bolivia, and Northern Chile where once flourished the Inca and the earlier Tiahuanaco cultures.

THE JUNE ISSUE will bring **Walter Abell's** article telling how the National Gallery of Canada serves the whole Dominion from its Ottawa headquarters.

IN THE FIRST possible issue we will publish **Ernest Brace's** piece describing and evaluating the fine arts fellowships given over a fifteen-year period by the John Simon Guggenheim Memorial Foundation.

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CHARLES RUDY: PENNSYLVANIA FARM WIFE. STONE. LIFE SIZE



# A NEW ERA IN MUSEUMS

THE BRIEFEST SURVEY OF American collecting suggests a continuing interplay between private collections and museums. To visit a museum is to see, incidentally, what has been going on in the collecting world of which it is the center. Consider, for example, The Art Institute of Chicago. Could one walk through it without being awakened to the astonishing collecting spirit with which it must have been surrounded? The implication is in the objects themselves. Consequently, when we learn later that Chicago has had its Potter Palmers, Ryersons, Buckinghams, Bartletts, Deerings, Brewsters, Coburns, Worcestors, Allertons, and others, we feel no surprise. Had it not had them it would have had no such Institute as we know today. Where there are great museums great collectors have passed.

The collecting spirit is not young in America but it has gone through amazing changes. Now, in at least one respect, it is on the threshold of its highest point of development. In the early days we had gentlemen collectors. The gathering together, for the elegance of the home, of distinguished furniture, silver, porcelains, portraits, and other amenities of the arts was not done with an eye to museums. Later, when the robust developers of our natural resources took their mighty profits from the land, collecting reflected the cruder outlook. In place of the refinements of the Georgian we had the eccentricities of the Garfieldian. Art cost money. That proved it was good.

Later, a slightly older wealth, disillusioned by finding that the family had spent a fortune on art without securing a fortune in art, demanded a verification beyond the great price. At about this time the splendidly rich heard of a family by the name of de Medici. Immortality through art appeared to be possible. There was a slight misunderstanding about the difference in the approach of the rich man of Florence and the rich men of New York, Pittsburgh, and Philadelphia, but in any case the collections of Messrs. Morgan, Frick, Widener, and Mellon came superbly into existence. Our younger experts were in their teens or cradles but the great dealers knew that the uncertificated name was not enough. The late Charles Carstairs is credited with sending out the word to the trade that price did not matter but it must be "the real thing."

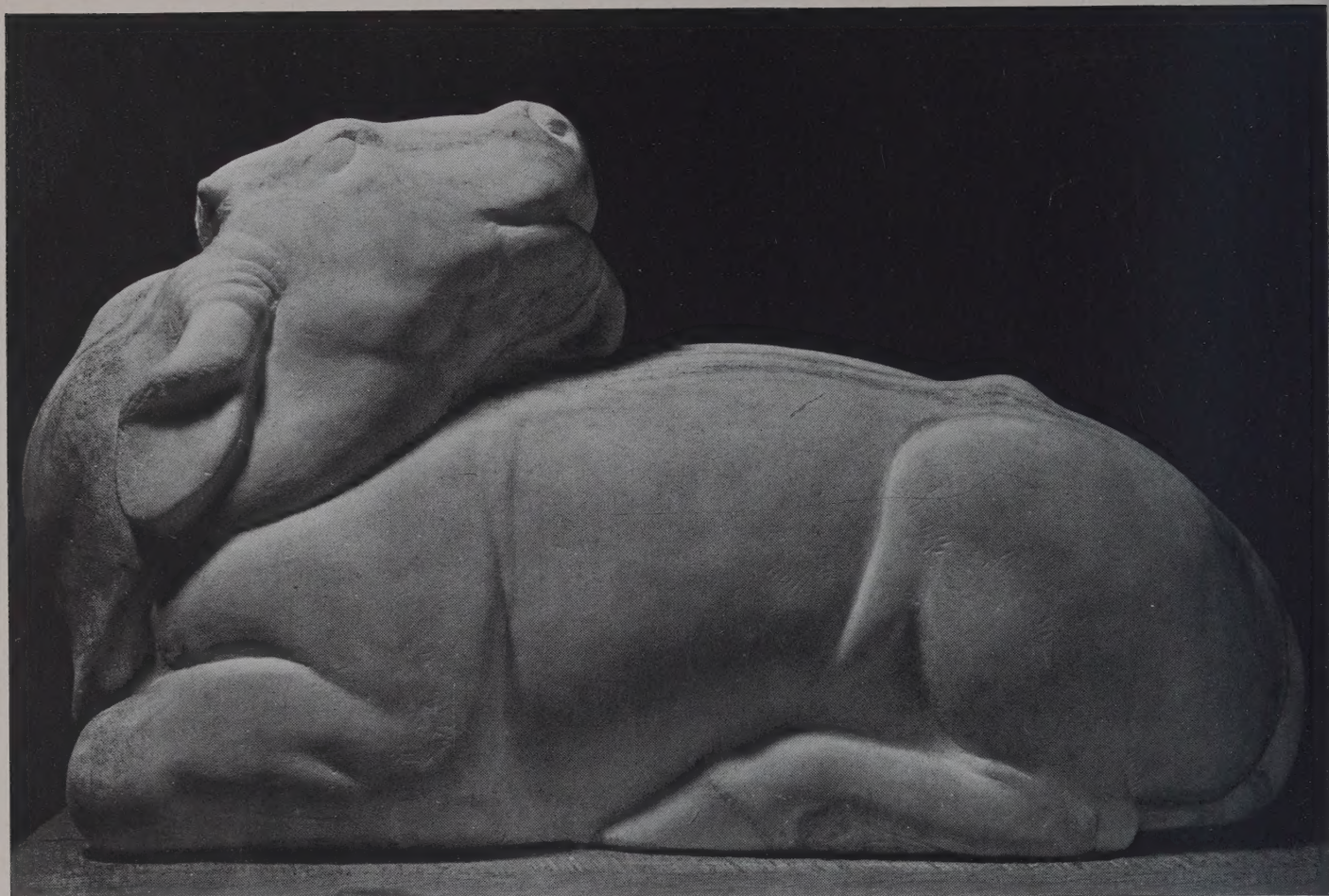
And over that phrase, "the real thing" the critics have written many miles of copy in the last three decades. The profession of restoring grew to its present mighty proportions because fragments would not bring the "price that did not matter." Meanwhile the colleges were turning out their experts and the dressed-up fragment became the target of scientific examination. The new era appeared and with it the new collector, the man who confers not with the experts of the trade, but with the experts fostered by the museums and the universities.

If the collector does not sign his check until the disinterested scientific expert has given the word how different will be his gift to the museums. We have collector friends who do this, who submit the fabulous processes of restoration of paintings and sculpture to the acid test of disinterested science. New eras do not begin on the first of January in a given year. Take for example our own National Gallery. Mr. Mellon belonged to the group of financier-collectors antedating both the new body of experts and the new methods. The Walters Collection had not then been put under the microscope, the Museum of Modern Art was a baby. Mr. Mellon was not one of the scholarship collectors. Yet, evidently, he was gifted with prescience. He left his collection to scholarship and while it does not belong to the new era from infancy it will receive the tests of the new era.

That may be the great transition. Only to think that each picture and sculpture is, at this very instant, being submitted to the acid test, is to be thrilled. Only to think that if a painting has been restored too far beyond the "master's" hand, if a sculpture has been practically recreated, the public will be informed in detail!

Fortunately, the new collector, if he may be called that, has at his disposal a body of experts and, working with them, determines from the first to secure the genuine article in a state, not of fancy dress, but of legitimate preservation. This collector does not encourage the museums to be secretive about the condition of his possessions. Tactfulness is no longer so highly regarded in museum circles. From this combination it is not too optimistic to say that the new era is beginning to blossom most hopefully.—FORBES WATSON.





CHARLES RUDY: YOUNG BULL. MARBLE. ONE-QUARTER LIFE SIZE

# THE CHALLENGE OF FORM

BY CHARLES RUDY

A PENCIL FEELS less friendly to me than chisels, hammer, and stone. At work with these I believe I can find better a sculptor's way to tell, with gravity and zest, of that intimate need between me and the piece I am making. When each sculpture is in itself completed it becomes a part of the experience and intensified enthusiasm with which I can begin a new work in stone, in wood, in bronze, or whatever I will. So it seems hard for me to imagine any time in my life when the joy of this work, and that personal need to do it, was not or will not be with me; or any time that working in sculpture does not bring me a sense of discovery and of new-beginning.

Most of us begin early to build, to draw, to "make" things—and to absorb, unconsciously perhaps, the life of our localities, our country, and our respective families. So it was with me. After some years I am still "making" things—in sculpture.

. . .

THE AMERICAN TOWN where I was born, November 1904, is an expanding community of diversified industries. It lies at the center of a broad deep valley where rich farm lands spill up into the wooded thrusts bordering the Susquehanna. This

York County is a deep and rewarding piece of American country first settled by German farmers. My mother is of these people. I vividly recall carrying her baskets at Saturday Market, where she went for weekly supplies for the family. Here all the farmers came to sell their garden produce, their chickens, ducks and turkeys, and home-cured meats. Tramping along the well-worn brick aisles, trying not to lose sight of her in the crowds of this vast lofty shed, I would shift the increasing weight of the baskets and catch deep breaths of the always cold damp air and the earthy odor of all the good things brought together in this place. As my mother stopped to bargain with a stall keeper—half in English, half in Pennsylvania-Deutsch—my glance would wander down the long line of stalls, where each well-scoured farm woman made tidy movements cleaning and arranging her wares.

My father grew up in the more easterly part of Pennsylvania, where his father worked as stage-coach, carriage, and wagon painter. This grandfather was a happy part of our household when I was a boy. My two sisters, my brother, and I had from his hands all manner of fascinating toys and constructions. I have now in my studio his only oil painting, fruit on sheet metal, which he had obligingly contrived for the space above my grandmother's dining buffet, when they were married. I have *not*, fortunately, his only "patent,"





CHARLES RUDY: MOTHER AND CHILD. STONE. 29 INCHES HIGH





CHARLES RUDY: LUCRECE. BRONZE. ONE FOOT HIGH

a water melon cutter designed for community picnics—a sort of multiple guillotine which was in the end too heavy to transport to the picnic grove.

My father studied painting at the Pennsylvania Academy of the Fine Arts while working in a stained glass studio in Philadelphia. I, in my turn, began working on off-school days and during summer vacations in my father's stained glass workshop, which he had established, meantime, in York. This work, at first, consisted of sweeping the place and clearing out all broken and discarded bits of glass; making

boxes for shipment or helping to set the finished glass in churches. Building scaffolds to install these windows always meant a fascinating excursion from the shop—a trip, often to an impressive stone building partly under construction. Here, too, I could explore those intricate traceries and patterns which usually formed a framework of stone which was to hold the glass. As I grew older and became more competent as a mechanic I began to cut glass, to bring all the pieces together in a framework of lead and then solder them into a single unit. I found that the craftsmanship of this work was much to my liking. When, however, I began making designs and painting the glass, I confess I did not feel an equal satisfaction. I remember at one time when I had somehow come into the possession of some potters' clay, I made a low relief of some animals. I was extremely proud of it and left it for several days to dry. Since it was my job to fire the glass kiln I managed to make a space for it on a tray already filled with carefully painted hands, bits of drapery and inscriptions on colored glass. With masterful satisfaction I lit the kiln, shoved in the iron and asbestos tray. In a few moments there was a muffled explosion. I looked in the peep-hole and to my chagrin, I saw that my precious clay relief had burst and had ruined all of the glass. As I worked feverishly to do the painting over again, I speculated on the nature of that cursed kiln which would fire so efficiently hundreds of pieces of glass, yet when asked to fire with them my little piece of "sculpture," had refused both.

About this time I went to the Pennsylvania Academy to enter the painting and drawing class. I was thrilled at once with the associations afforded by this larger city and by the opportunity to see many things I had known before only through magazines and books. During my first summer at the Academy's school at Chester Springs, the sculpture class attracted me. In a very short time I felt here a promise of response to all my unresolved needs and wishes. The very concrete experience of handling definite forms seemed at once familiar and challenging. In these years I profited by Albert Laessle's emphasis on the essential unity and solidity of forms and by Charles Grafty's thorough and sensitive knowledge of the human figure coupled with his encouragement for my own personal development under the stimulus of his vigorous personality. While I was at school I had a little modeling class at a settlement house and also earned additional income, and experience, casting work for some of the Academy students. Happily, I won Cresson Awards for two consecutive summers of travel in Europe. While there I looked, looked, and looked for five months each time. And each minute was full with the sight of paintings, and of sculptures in their designed places, as well as actually seeing Egyptian sculpture, African Negro, Archaic Greek, Assyrian, Renaissance, French modern, and "Primitive". More than the specific excitement of each one, I felt their recurrent kinship, their basic challenge of form. To me it was a great and important discovery.

It wasn't so long after this that I was teaching other students, at Cooper Union, and could count off one, two, three or more years that I had lived and worked in my own studio in New York. There may be, I hope, some students



who grew in experience in these classes in the proportion that I myself learned in working with them, and as I continue to benefit by my efforts there. I want these students to have at least the same advantages I have had here—working in the studio, associating with fellow artists, stimulated to a freshening awareness of the basic unity of art forms. I try to encourage students to develop resourcefulness and a personal identity with their means of expression—not merely to attempt a competent repetition of what they see and hear from me or anyone else.

Art has a mutual profit in every astringent anger that rebels against chaos and falsehood—in every act of faith specifically expressed by each artist—just as all life has a mutual profit in art and its challenge of form. At this time—at any time—the sculptor, as artist, is not only charged with his share in the nourishment and growth of our culture, but, working as he is with this sculptural vernacular he has always been propagandist of order and clarity, spontaneity and control. Here universality and individuality are not selective contradictions but a singular development. Just as the phases of working out a piece of sculpture do not contradict but explain their single identity with its conception. This is, in a sense, my credo; is, rather, the way I would express this belief, in words.

All of us who can live and do the work which is at once our need, our pleasure, and our excitement, must afford, if need be, only to live and *do* that work. There are few of us however who are not, at least for a time, unable to contrive both. While I was at school I had never carved wood or stone. In New York, desiring to afford some permanent material for my work, I got a piece of stone from a dismantled building, some tools from a blacksmith and began scruffing my knuckles and learning to carve, attentive to the speech of the stone and to the forms which responded as the ensemble developed. (*Mother and Child* is this first stone.) This was an invaluable and constructive experience, for it demonstrated most clearly the artist's need for the cooperation of his material through sensitivity to its inherent qualities, whether it be stone, bronze, wood, terra cotta, or newly developed plastic.

When the program of competitions was begun by the Section of Fine Arts of the Federal Government, I was somewhat better equipped to make and submit models, by keeping in mind as I made my sketches in clay, that this particular sculpture must actually be designed for marble and as a part of the Post Office Building in the Bronx, New York. Thus making the models was in itself a stimulating problem. But my enthusiasm for these Federal competitions had only just begun. When one of my sketches, *Noah*, was chosen, together with *The Letter* by Henry Kreis, I had at last a chance to study the problems of, and work out, a piece of sculpture larger than any I had ever done before. A big piece of sculpture, in stone, for a specific use on a building. Here was an opportunity to discover many things which I could not, otherwise, have learned. As carving the stone in position demonstrated more and more clearly its demands, I could see and make changes which were not so self-evident in my large-scale model in the studio. Experiments with form



CHARLES RUDY: NOAH. MARBLE. 13 FEET 10 INCHES HIGH. ON THE UNITED STATES POST OFFICE BUILDING, BRONX, NEW YORK

and design, worked out in the studio, gain a new pertinence when a problem with definite limitations arises, and brings to its conception an originality which has been refreshed. For many of us American painters and sculptors there has come new vitality from the opportunities which the Federal Government has offered, and by which it has emphasized the relationship between our need to do the work, which is ours, and the genuine need for the work we do, which is the community's.





CHARLES RUDY: THEA.  
PLASTER. LIFE SIZE

I find I am becoming more and more sympathetic to the variety of approach used in the creation of sculpture. Much of my own work is made without any preliminary sketches. In carving *The Sisters* for example, I began simply with the idea of doing two children. As I carved, the composition seemed to come naturally into the discipline of the stone—the form and feeling with it. I love working this way.

However, I often make small rough sketches of an idea, then adapt them into the final size and material. With some commissions I have sketched out the size and scale in rather exacting detail to use as a guide; then I begin work directly in the material, checking with a few points and measurements, changing where it seems essential. On the other hand, when designing certain pieces of sculpture for an architectural setting I make carefully studied scale models. Then the full size can be pointed quite faithfully from them. What modeling and changes I then make on the full size I do with a respect for certain stipulated limits set by the points.

I do not feel dogmatic about the many methods and techniques. I do know I want to explore a great deal more and use any of them which will help me accomplish what I most desire to achieve in my work. Often in studying the construction of form in nature, I find myself bringing my interest

in animals into some sculptural form. Not that I have the intention of concentrating on "animal sculpture" especially. But I think animals so often suggest themselves by the adaptability of their varied shapes to the advantage of certain compositions. Then, too, they move about so much I have to concentrate immediately on coordinating the essential masses in a simple manner. This makes me search at once for those masses which are the most telling, and leads me to a natural simplification which I like very much. I think, too, that its effect on my approach to all other sculptural forms is a healthy one. It is a lot healthier, I believe, than simplification for its own sake.

• • •

A GREAT PART of each year I go back again to my native Pennsylvania, to the broad quiet of its valleys, where jagged promontories surprise an opulent hill and bold mists rise from the pastures in the morning. I feel a humility and closeness to the familiar life of this place—to the trees and houses that grow out of the hillside, the people who live in these houses, their animals that live in and feed near the barns beside them—and to those other animals that feed on the best of my garden and live in the long grasses of the orchard and in the fields and wooded gullies.





CHARLES RUDY: THE SISTERS. STONE. 23 INCHES HIGH





GEORGES BRAQUE: PLUMS, NUTS, AND KNIFE. OIL, 1926. COLLECTION OF THE PHILLIPS MEMORIAL GALLERY, WASHINGTON. "... IT IS ONLY AFTER 1918 THAT HE REVEALED HIMSELF A NEW CHARDIN BUT UNABLE TO FORGET HE HAD BEEN ONE OF THE CUBIST SECT. ..."

# PARIS: 1919-1940

BY JACQUES MAUNY

## PART I

1919! AROUND CHATEAUX potatoes grew where formal flowerbeds had been before. And in the parks were mutilated, blind martyrs in faded blue uniforms. Scarcely had the victory parade passed away like a mirage; the crowd still lingered, watching municipal workers tearing down cardboard wreaths and plaster trophies. From his Rolls-Royce the war profiteer, accompanied by the dissipated grandmother wearing short skirts, examined the world which would now be his. He had become what Taine called the reigning personage: "... on him everything depends, since the arts endeavor to please him and to express him."

The demobilized soldier for four years had lived in ruins of ruins bombarded with military thoroughness and littered with human débris, in a world in which total sacrifice had become almost vulgar. He had difficulty in adapting himself to the cynical world occupied by the nouveau riche. The new financial situation induced the latter to acquire any solid object he could lay his hands on. An era of frantic speculation began. Items changed hands frequently. The Hôtel Drouot and the Salle Georges Petit, where the auction sales took place, were like the subway at the congested hour. At the end of the war the remains of Degas' studio brought twelve million gold francs. But historical toilet articles were whisked away with equal eagerness. Many mansions were visited by enterprising automobilists, and after a short conference in the secret room the vestiges of royal ages appeared in heliogravure on the palest daffodil background with a white margin. When the last cabriole leg was extracted from the loneliest farm, it became necessary to create new materials and the living artist had his chance. Benefiting from the glory of his great ancestors of the nineteenth century very much as Napoleon III took advantage of the glory attached to the name of Napoleon I, the living artist became the reigning personage. His situation in the un-

steady, shaken world of 1929 was not comparable to the situation the artist enjoyed in the steady and prosperous world which existed before 1914, but he was invited to dinner parties by the lion hunters.

The sparkling manifestations of art had a vast following, just as another clientele followed what the French, with their habit of composing elaborate euphemisms, call the reunions of the Society for the Amelioration of the Equine Race. Of course, the contours of the decorative and imperious animals Alfred de Dreux used to paint were not the exclusive preoccupation of the habitués. Exciting performances were expected. The arts offered such a variety of sensations that they might also have been compared to a circus or an amusement park. There were the distorting mirrors of Matisse, Picasso, Soutine, the collections of phenomena, the card manipulations, the pantomime horses presented by Marie Laurencin and Giorgio de Chirico, the wire act of Miro, the mysterious river and penny arcades of the surrealists, and finally the railway signal, pompously named a neoplastic picture by the amateurs of euphemism, which announced that the scenic railway was sidetracked and the establishment was closing down.

The artist invented precisely the colorful phantasmagoria which contemporary sensitiveness desired. But the artist is incorrigible. His conception of the world is epicurean, romantic and cannot fit into a social order where the man who does not belong to a powerful professional syndicate is crushed. The artist needs not only protection but guidance, and the merchant of art, who had not built his extensive organization solely to provide the bohemian proletariat with a permanent free lunch and to dispel the inferiority complex in the republic of arts, could not leave such a huge emporium at the mercy of the artist's whim. Certain painters had occasionally revealed a disposition for business, but the dealer could handle the commercial question with superior efficiency if the production was organized on an industrial basis. He imposed *stakanovism* long before it was heard of in Russian mines and before all the intensive methods of production, applied in time of war, were evolved. He became the reigning personage. But, in peace time the menace of domination, a growing influence, or any force which may



interfere with the development of individualism, is not accepted without a murmur, least of all by intellectuals who consider independence their *raison d'être*. The severe discipline of war itself is only accepted if it can appear as the supreme defence of individualism.

In the memoirs of great generals like Joffre and Foch the human equation is never taken into consideration. In one or two circumstances they may mention that certain units, having reached the extreme limit of human endurance, have become temporarily unavailable. But these chiefs, with their personalities of steel, became high authorities only after long careers of sacrifice and the application of scientific genius; of these their noble faces are a plastic synthesis inspiring respect and devotion. The dealer, different from the general in many ways, displayed a kind of genius rivalling Honoré de Balzac's in the scenario and Serge de Diaghilew's in the *mise en scène*. It is probable that without the rumble of his blows art might have stagnated in mediocrity, but it has been insinuated that the dealer dangerously influenced the normal evolution of art and that after all he did not seem sufficiently prepared to assume so grave a responsibility.

"With one if you can billet the Eiffel tower in a bottle." Everything might have been for the best, if artist and dealer, cheek to cheek, had been under the supervision of a superior element which normally ought to have been formed by an aristocracy of Maecenases, unfortunately lacking; if a strong group of serious, enlightened art patrons had been in readiness as in all the great periods; and if the atmosphere had been less disquieting during a span of say fifty years. Yes, the situation might have been ideal.

The variety of original, crackling talents which offered themselves was like an unexplored jungle full of fabulous treasures. But the venal collectors were opportunists and the Maecenases as desperately passive as Russian *mujiks*. Collectors like Caillebotte, Denys Cochin before 1914, or Jacques Doucet after, were too rare exceptions. Doucet after long meditations in his ultramodern pavilion at Neuilly, sitting at his little desk under the douanier Rousseau's *Snake Charmer*, which he bequeathed to the Louvre, was studying the plans for a modern palace where some of the greatest architects, decorators, and artists might have contributed to an ensemble in the great French tradition. Naturally it would have been animated by the purest twentieth-century spirit. But he disappeared in 1929.

Far from being resolved to exert their rising influence on the agents, most art patrons, submissive, docile, were overpowered by them. In their defence one is, however, forced to mention that when they tried to accomplish their traditional function they generally found the best stunt men unavailable, sequestered in dark, impenetrable combines by their managers.

Another circumstance which added to the confusion was the exaggerated volume of foreign substance which gushed recklessly into the chaos. The grandeur of Paris was largely due to the presence of foreign elements: lank, creative ones attracted by the radiance of the melting pot, or brimming receptive ones arriving with their fortunes from every



ROGER DE LA FRESNAYE: LA MADELON. WATER COLOR, 1917. COLLECTION OF THE MUSEUM OF LIVING ART, NEW YORK UNIVERSITY

corner of the world, to enjoy all her allurements. Foreigners had been plentiful in the Parisian life of the Second Empire and there also had been an important international group in 1900. But between the two wars their arrival was more like an untidy invasion. The French ranks at the same time had become terribly thin. (The Société des Gens de Lettres, which unites authors of all tendencies and protects copyrights, mourned five hundred and fifty of its members killed during the 1914-18 war, not to mention all those who were gassed or mutilated and blinded; and it is reasonable to think at least an equal number of painters was lost.) The Foreign Legion of the arts was composed of Picasso, Gris, Miro, Dali, conquistadores from Spain; Chagall, Soutine, Tchelitchev, Survage, Zadkine, Lipchitz, sons of the Russian steppes; Man Ray who represented the U.S.A.; Koyanagui, Japan; Kisling, Menkes, Makovsky, Poland; Pascin and Brancusi, the Balkans; Modigliani and Chirico, the shores of the Mediterranean; Van Dongen, Mondrian, the low countries; Per Krogh, Scandinavia; Klee and Max Ernst, central Europe. Like the other Foreign Legion, which has furnished novelists with so much material, it accomplished sensational exploits and its fame reached far. Yet that crack regiment owes its greatness to the French military tradition inculcated in the minds of international desperados by energetic French officers, and if the rigid frame had weakened the legionnaires would rapidly have

(Continued on page 250)





PHOTOGRAPHS WITH THIS ARTICLE BY EDD A. RUGGLES. COURTESY CLEVELAND MUSEUM OF ART

*Pillow of Tz'u-chou ware. Design etched through white slip. Dark areas filled in with brown slip. Lent to Cleveland by Yamanaka and Company.*

## THE POTTER'S ART AT CLEVELAND

BY JAMES MARSHALL PLUMER

CHINESE STANDARDS OF CERAMIC ART have been brought together in one of the most extensive and important displays held in years: the current Exhibition of Chinese Ceramics which runs through April 7 at the Cleveland Museum of Art. Generously aided by art dealers, Mr. Howard Hollis, Curator of Oriental Art, has arranged in scholarly and catholic taste an exhibition of widest scope. The extremes in time covered by the three hundred and twenty-eight pieces shown may be indicated by the Museum's own splendid neolithic painted pot from Kansu and a tiny Ch'ing porcelain vase from Tonying and Company, of *sang-de-boeuf*. The variety in tastes of western connoisseurship are suggested by a Ming blue and white plum blossom vase from Parrish-Watson (ex-J. P. Morgan collection) and a two-eared libation cup of Han type in pre-T'ang "secret color" celadon (early Yüeh ware) belonging to Mr. C. T. Loo. Recent archaeological finds thus balance the early European favorites in porcelain. Similarly, the aristocratic wares of Kuan and Ko, with their subtleties of color and crackle, belong to an esthetic category different from the robust Tz'u-chou wares decorated boldly in brown and white. The exhibition is, in short, a living review of Hobson's *Chinese Pottery and Porcelain* (1915) brought up to date.

Nothing but such a book could do it justice. This article will, therefore, be limited to one group of wares—which form perhaps the highest spot of the exhibition—Tz'u-chou.\*

"The porcelain prefecture," to translate Tz'u-chou, a city north of the Yellow River—has long been considered to be the home of the brown and white wares of the Sung dynasty (960-1280 A.D.). Yet the term applied to ceramics is a generic one, ordinarily used for any ware in which the surface colors are effected in creamy white and brown. It also applies to types designed in brown and white, but covered with a deep blue or bluish green transparent overglaze not unlike some contemporaneous glazes of the Near East. To the Tz'u-chou potters are accredited also certain creamy white pieces with overglaze enamels of green and red and yellow. Brown wares with no trace of white they undoubtedly made, too, and white wares with no trace of brown. Informal Chinese archaeology at Chü-lu-hsien, a ceramic mart wiped out by a flood of the Yellow River in the year 1108, has brought to light numerous examples of wares which we call Tz'u-chou. The significance of that date is that by it we may confidently place the manufacture of our wares squarely

\* Pronounced "Ts-s, Jo!" with equal accent on each syllable.



within the world's greatest ceramic age—the dynasty of Sung. And the significance of those wares for us is that they preserve to our day in tangible form certain ceramic ideals that cannot be improved upon. The practical potter of today will admire their spontaneous wheel thrown shapes as much as their unfaltering decoration. And even a thinking layman may appreciate the marriage of the two: surface pattern joined inextricably "for better or for worse" to the vessel's common clay. Could we but know too, today, how perfectly each lovely piece fitted into its own special place in its user's daily life, the greatness of Chinese ceramics would be an open secret. The subtleties of beauty in Chien and Chün, in Ting and Ying-ch'ing and other wares of Sung are often beyond our grasp. It is the boldness of the Tz'u-chou pottery that makes the secret readable. In the primer of pottery it is a chapter for beginners, in heavy type. Never before, not even at the Japan Society Exhibit, 1914, in New York, nor at the great London Exhibition of 1935-36, has there been gathered together a more informative group of Tz'u-chou wares.

In technique of decoration the Tz'u-chou potters rested on firm autochthonous traditions as earlier pieces in the Cleveland exhibition show. Brown and white clays were laid layer upon layer by hand of man in T'ang (618-907 A.D.) as nature lays its clay in strata. Manipulated, their layers became patterns in light and dark not unlike the natural patterns found in marble. The T'ang potters were past masters at bold incising as seen in the scratched designs upon their plates and pillows. Comb-markings, associated so often with Sung, are found in glazed and unglazed pottery of Han (206 B.C.-221 A.D.). The Chinese painted their pottery in pre-historic times, and slip on the outer surface is as old as the potter's art.

Let us look at some actual examples and see how these ancient methods were applied. One of the simplest techniques as seen in a great storage jar is strong incision before firing through a dark glaze covering a coarse body. In the final product the glaze is dark brown, the lines are lighter. So boldly were the lines drawn with a blunt point in a soft surface that they hold the shadow of their upper edge. So

*Tz'u-chou effects in brown and white. A group illustrating typical shapes and a variety of techniques. The high-necked vase with inlaid engraving and the carved teapot are lent by Dikran G. Kelekian. The incised vases at either end and the painted vase are lent by C. T. Loo*







*Large Tz'u-chou jar with dragon painted over white slip, underglaze. On reverse is a phoenix. Lent by Dikran G. Kelekian*

clear is the shorthand leaf decoration in a triangle that natural convention fits without violence a geometric space. Incising through white slip to body gives an opposite effect, the body exposed being dark by contrast. In this technique blank areas of white slip within the drawing are frequently scraped away—and always the whole piece is dipped in transparent overglaze. Such a vase in creamy white and greyish brown is included at the left in our group of five

pieces photographed together especially for this article. The vase at the right of the group, with prominent dark pattern was dipped first in white slip then in dark. Incising and scraping of the dark exposed the white, and the effect produced is opposite to that of the preceding piece. The highest piece is interesting in that the architecture of its shape—firm base, full middle, sharp shoulder, high neck, wide lip—harks back to T'ang. The incising, so delicate as to merit being





*A large storage jar with incised decoration. Heavy Tz'u-chou ware. Lent to the Cleveland show by Dikran G. Kelekian*

called engraving, is done directly on the body, and is slip-filled. This white slip inlay parallels a process well known in Korean celadons, and generally considered peculiar to them. It is perhaps from Tz'u-chou that the Korean potters learned this device for which they are so famous. Their celadons, incidentally, were sometimes decorated with painting similar to that of Tz'u-chou. Opposed to the fine engraving of the high-necked vase is the carving on a teapot.

The lines are cut deep through a slip into the body. The overglaze in no way blurs the sharpness of the cutting. Another piece in the exhibit, a vase belonging to Mr. C. T. Loo, combines the high-necked shape and the carved technique of decoration.

The fifth object in the group photograph is a vase with floral decoration applied by brush in brown slip over white slip with the usual overglaze. I shall ask the reader to look





*Lotus blossom painted in seven brush strokes. Brown slip over white slip, underglaze. From a tall Tz'u-chou vase lent to the Chinese Ceramic Exhibition at the Cleveland Museum of Art by Warren E. Cox*

again at this vase after reading the remarks below about the Tz'u-chou potter's art of painting, one of the accomplishments of these unlettered potters—as is proven by the manner of their painting. How different from the pretty pictures applied (and signed) by professional painters on the cold porcelains of nineteenth-century Ching-te-chen. That, however lovely, was embroidery as compared to the anonymous Tz'u-chou art in which we find all the freshness of a master's preliminary sketch. These sketches were hardened into permanence in the kiln when they were made and thus we have spontaneous brush strokes of Sung that are more precious to us as standards than the most faithful copies of "Sung Masters" done in ink on silk.

Let us look at the detail of a lotus flower—its opening suggested by seven splendid strokes, beginning heavy as a thumb and ending in light line no wider than the brush's tip. The painter knew his Holy Flower and the Seven Precious Truths which, in unfolding, it revealed. His colorless

impressionism could not be grasped by eye alone. The user of the vase could be impressed only if, like the potter, he had warm Buddhist faith within him.

In brush-stroke images of fish we find again the character, not the appearance of the thing. We who eat fish on Friday will understand that here again we have a symbol. In China its meaning varies, through time and on occasion, from fecundity to scholarship. Perhaps the great bowl which bears our fish will be forever full, if the symbol is efficacious.

On another bowl there is a crane. In modern China, longevity is suggested by this bird, and we find, on stepping into the permanent collection of the Cleveland Museum, the same symbolic creature, life-size, in wood painted with lacquer, dating from before the birth of Christ. The painting of the crane in our detail is the subtlest sort of representation of this bird in calm and peaceful flight. Unless you are a potter who has painted muddy slip on thirsty clay, refrain from criticizing its thick lines as clumsy. That the painter worked with confident precision—and painted this bird many hundred times, we can be sure. For on the other side of the bowl he painted flawlessly an exact duplicate.

Looking at this flower and fish and crane, are we to suppose that the artist had in mind "still life"—or to imagine that to him his symbols were other than living things? Surely not. No still life, it may be noted, could ever be painted of that Chinese symbol *par excellence*, the dragon.

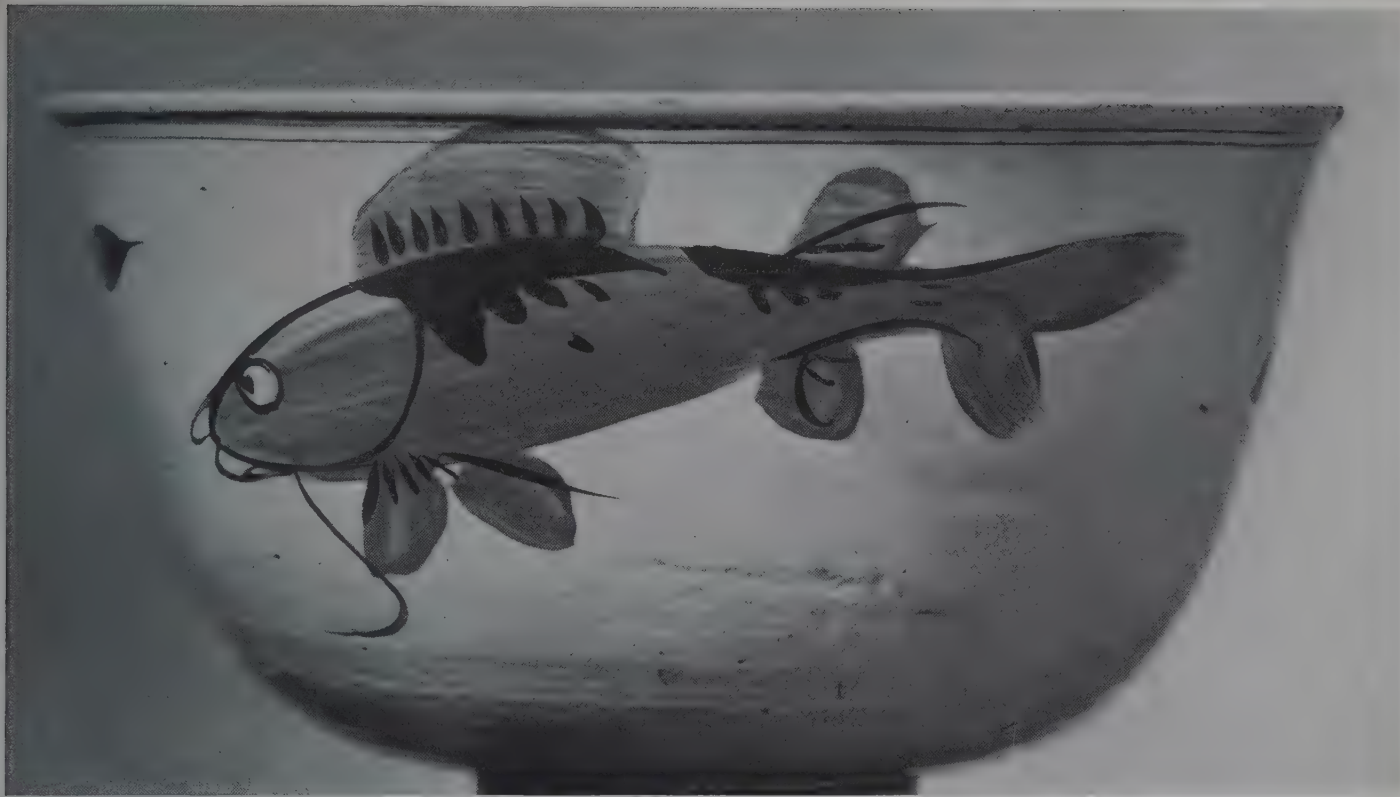
A word about the Tz'u-chou shapes which museums, connoisseurs and potters all admire. We cannot blame our day and age for the necessary sacrilege of grouping in glass cases utensils that were intended for other men of other years to put to uses that are exotic to us. A long, low, hard-baked pillow! Strange thing indeed. But let us take for granted that men used them—for they use them still in China. And knowing the economy of their pictorial conventions and their emphasis on the character of the thing depicted let us look at the underglaze ornament on our example. Is this not designed for a man who had no watch—and who would be astir by dawn? He knew it was time to rise as soon as the earliest glow revealed to him in silhouette the design of a chirping bird.

Tall vases, heavy based, and with small mouths would hold no bunch of violets—no mass of color—but only a single sprig. We begin to understand that people who displayed sprigs like that knew also how to paint them. Fat teapots meant more tea—and more tea meant more fellowship. Great coarse pots, with broad decorative bands figuratively to hold their bellies in, must be visualized as lining merchants' courtyards, full of *chiang yu*, or oil, or wine.

As modelers, the Tz'u-chou potters were quaint. Their cult images and toys were theatrical. And we find some of our earliest color enamels on figurines of Tz'u-chou type. But when, at the end of Sung, color was introduced, it was the beginning of the end for that school of pottery painters. Their art died with them. With pardonable parody on a basic oriental doctrine, may we not pray that it will be reborn again?

Perhaps inspiration derived from the Cleveland Museum's splendid exhibition will provide the answer.





ABOVE: *Fish. Except for white eye and black over-painting only eight or nine brush strokes were used. Detail from side of bowl, Tz'u-chou type. BELOW: Detail from large bowl, Tz'u-chou type. Both lent by Dikran G. Kelekian to the Chinese Ceramic Exhibition now in Cleveland*







FIG. 1. GROVE STREET CEMETERY GATE, NEW HAVEN, CONNECTICUT. HENRY AUSTIN, ARCHITECT

# THE EGYPTIAN STYLE

## NOTES ON EARLY AMERICAN TASTE

BY FRANK J. ROOS, JR.

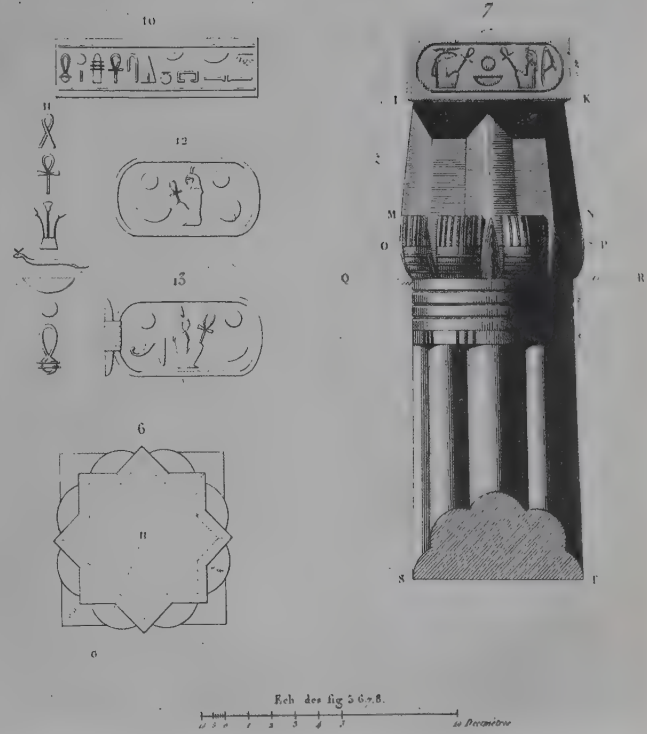
THE PURPOSE OF this article is to add a footnote to the classic revival in America which was, if any style could be called such, a national style. This footnote concerns the Egyptian architecture which became generally known only after we had gained our independence, and which filled one requirement of the sought-after national style—it was not associated with any other country at the time. It was, on the other hand, even less adaptable to the needs of public, ecclesiastic, and domestic usage than the Roman and Greek temple forms which achieved such popularity between 1800 and 1850. But many of our archaeologically-minded classic architects, such as Robert Mills, T. U. Walter, William Strickland, John Haviland, A. J. Davis, and Minard Lafever, could not resist designing one or more structures in this remote style, which heretofore had been as mysterious as the Sphinx itself. Among the many purposes to which this style was adapted before 1860 by these and other architects, were monuments, churches, court-houses, prisons, cemetery gates, club and college buildings, even homes. Although it had no lasting influence, any artistic trend that occupied a small part of the thoughts and endeavors of at least a score of our early architects cannot be ignored.

There were, too, other reasons for the popularity of the Egyptian here. The history of our decorative arts after the Revolution evidences our worship of things French, just as before it shows our English interests. After the turn of the century the Empire style popularized some Egyptian motifs which may be traced to the voluminous archaeological reports that came as a result of the Napoleonic campaign in Egypt in 1798. These profusely illustrated reports appeared between 1809 and 1829 in ten volumes of text and fourteen of plates, under the equally ponderous title, *Description de L'Egypte ou Recueil des Observations et des Recherches qui ont été faites en Egypte pendant l'expédition de L'armée Française*. The popular interest in things Egyptian started by this publication was furthered by the subsequent writings of Champollion in the 1820's and 1830's. Particularly fascinating to the intellectual of that day was the story of the Rosetta stone which gave him the key to deciphering the Egyptian hieroglyphs. In part as a result of our new found friendship with the French, some of these volumes soon found their way into the hands of our architects, where they became the sources for the style as used here. Then, too, we welcomed many Frenchmen to our shores, not a few of whom were artists or architects, and who brought with them collections of books, and in a few instances, even some of the spoils of Egypt itself.



The records indicate that these French emigrés had much to do with our early art, Egyptian and otherwise. Maximilian Godefroy designed the first complete Egyptian structure in America in 1815, the Battle Monument in Baltimore. As early as 1827 M. D'Orfeuille was exhibiting to the public a collection of Egyptian art numbering one hundred and fifty specimens in his Western Museum in Cincinnati. Another possible reason for the popularity of the style was the quite common belief in the 1830's and 1840's, as indicated in numerous magazine articles of the time, that the early inhabitants of North and Central America were descendants of the Egyptians.

As early as 1782 we find the pyramid on the reverse of the Great Seal of the United States, which survives on the back of our dollar bill. In 1818 Mrs. Ward Nicholas Boylstone brought the first mummy to America from Memphis. The next year Memphis, Tennessee, was founded, as an advertisement had it, "on the American Nile." Subsequently, Cairo, Thebes, and Karnak also found a place on or near our "Nile". About the same time, a Mr. Bullock, who in 1812 had built the Egyptian Hall, a famous London show place in Piccadilly, turned up in Cincinnati and built another Egyptian Hall there, which he sold to the ubiquitous Frances Trollope of *Domestic Manners of the Americans* fame, the mother of Anthony Trollope. She was accompanied by August Hervieu, another French artist, who illustrated a



Above: FIG. 2. PLATE 35 FROM "DESCRIPTION DE L'EGYPTE . . ." Below: FIG. 3. NEW JERSEY STATE PRISON, TRENTON. 1836. JOHN HAVILAND, ARCHITECT. "... INCLUDE ON THE ABACUS BLOCKS OF THE LOTUS BUD COLUMNS . . . COPIES OF THE HIEROGLYPHS. . . "





number of her works. By 1832 we find the Col. Mendes Cohen Collection of Egyptiana in Baltimore, which was enlarged in 1835 and is now owned by the Johns Hopkins University.

In the meantime the above mentioned Battle Monument in Baltimore, started in 1815, had been finished. Intended to commemorate the soldiers lost in the Battle of North Point, it was designed by the French painter, Maximilian Godefroy, who came to this country after he had been driven from France by the Revolution. He exhibited, as an Associate, in the Annual Exhibitions of the Pennsylvania Academy in 1811 and 1813, and returned home in the 1820's. Among the buildings he designed while here were the Chapel of St. Mary's College and the First Independent Church in Baltimore. The latter had numerous Egyptian details, carved by Antonio Capellano. Rembrandt Peale and John Finley made a model of the Battle Monument for the corner-stone laying, for which the carving was done by the same Antonio Capellano, a pupil of Canova, who had come from Italy by way of the court of Spain. He also worked for Robert Mills on the equestrian Washington Monument in Richmond and left us

two works in the National Capitol. This Battle Monument was the first finished monument in the country to be carved from native materials, since the cornerstone of the Washington Monument by Mills in the same city, although laid ten weeks earlier, was not finished until 1829. Mills, famed for his many Washington monuments, and a close friend of both Rembrandt Peale and Godefroy, had previously used some Egyptian details on his Monumental Church in Richmond, although the structure as a whole was Classic. Almost forty years later he designed the outstanding Egyptian example in the country—the Washington Monument in Washington. Like the earlier Monumental Church in Richmond and the original design for the Washington Monument in Washington, the Battle Monument was a combination of Roman and Egyptian motifs, with the simple Egyptian pedestal surmounted by the Roman fasces (Fig. 8). The pedestal has the common Egyptian motifs of the winged solar disc on a cavetto cornice and a battered wall. This unusual combination of Egyptian and Roman styles seems to have excited much less controversy at the time than the contemporaneous design for the Washington Monument in the same city, which was more in one style.

It was almost inevitable that after two wars with England in one generation, numerous monument societies would be formed for the purpose of commemorating our heroes and our victories. It is not surprising, moreover, that the monumental Egyptian style, which was traditionally dedicated to the dead and which was becoming increasingly familiar through the Napoleonic publications, should achieve some popularity in a country seeking architectural expression. Between 1825 and 1856 at least two important monuments to George Washington were designed, the cornerstone of one was laid, and two battle monuments and four cemetery gates were begun—all in the Egyptian manner. The completed Washington monument in Washington, by Mills, was to have been a combination of the Roman and Egyptian styles, as we have indicated. But the much disputed classic colonnade around the base, surmounted by a quadriga, was not carried out. All that was left of his design was a simple, modified Egyptian shaft, with two Egyptian doors. The latter were surmounted by non-Egyptian pediments above cavetto cornices, on which were the typical winged solar discs with the asps and the letter W. The doors, on opposite sides, were shaved off in 1884, the western opening walled up, and the eastern doorway reduced from fifteen to eight feet in height. It is interesting to note that lack of funds, rather than deliberate intention, caused the extreme simplicity of the final design for this monument, which Ralph Adams Cram once called "the noblest architectural structure in the United States."

Another Washington monument in the Egyptian style, destined for Murray Hill in New York City, was designed by Minard Lafever, whose writings were only second, in their influence in the first half of the century, to those of Asher Benjamin. It was, needless to say, never built (Fig. 10). The project for this five hundred foot structure did go so far, however, as to be approved in 1854 by the Washington Monument Association of New York. One can see in it some influ-



Above: FIG. 4. DEBTORS' JAIL, PHILADELPHIA. C. 1832. THOMAS U. WALTER, ARCHITECT. Below: FIG. 5. MEDICAL COLLEGE OF VIRGINIA, RICHMOND. 1844. THOMAS S. STEWART, ARCHITECT





ence of the elaborate original design by Mills for the earlier Washington Monument in Washington, except that the one hundred and sixty foot base was to be Egyptian instead of Roman.

The monument to the battle of Bunker Hill, for which Mills submitted a design, was started in 1825, the same year that the Battle Monument in Baltimore was finished. Here, again, much of the projected decoration was left off for the sake of economy. By 1856, when the Washington Monument in Washington had reached a height of only one hundred and fifty-two of its final five hundred and fifty-five feet, the cornerstone of the lesser known Chalmette Monument, south of New Orleans, was laid. It is a one hundred and ten foot miniature of the Washington, D. C., monument, even to the Egyptian door.

In 1840 Isaiah Rogers, best known for his Merchants' Exchange in New York, designed the gateway for the historic Old Granary Burying Ground in Boston (Fig. 11). He was not unmindful of the aptness of the symbolical inverted torches and the winged hourglass, as well as the winged sun disc, which here is a true globe. Three years later he made a duplicate in the Touro Memorial Gateway at Newport, R. I., which also is still standing. Henry Austin, a pupil of Ithiel Town, and the architect of the Old Library at Yale University, with the help of various plates from the *Napoleonic Description*, designed the Grove Street Cemetery Gate in New Haven on a much larger scale (Fig. 1). Connecticut, New York, and Pennsylvania boast of a number of other gateways which attest to the popular memorial use of the Egyptian in the 30's and 40's. Ithiel Town's partner, A. J. Davis, whose drawings are in the Metropolitan Museum, also showed a considerable interest in the style in the 1830's.

Enough of memorials and cemetery gates. That our early architects recognized the appropriateness of the style for these uses was to be expected. That there are even more examples standing, from the period 1815 to 1860, of an ecclesiastic, public and even domestic nature suggests the hypothesis that the use of the Egyptian was a significant experiment. The best example still standing is the Medical College of Virginia at Richmond, adjacent to Robert Mills' Memorial Church, where we found the style first used. Started in 1844 and finished the next year, it was the work of Thomas S. Stewart of Philadelphia, where at least two examples in the mode had already been constructed (Fig. 5). Here is a completely unified structure in the Egyptian manner, evidencing a fairly accurate knowledge of the details at Philae, but at the same time a freedom in the use of those details where it was thought necessary. The winged sun disc is many times present, as if to prove the building's stylistic ancestry. Eminently unsuited in our eyes to the needs of a medical college or a hospital (which it was during the Civil War), this is not much more of a violation of use than attempting to fit the average family or congregation into a Greek or Roman temple. Stewart solved as well as could be expected the problem of the battered walls, which he here used only on the pylons at the corners; the walls between he left vertical, for the necessary windows. The reader can amuse himself trying to reconstruct the thoughts of the designer of



Above: FIG. 6. PENNSYLVANIA FIRE INSURANCE COMPANY, PHILADELPHIA. 1838. Below: FIG. 7. MANTEL DETAIL. PENNSYLVANIA FIRE INSURANCE COMPANY. COPIES A DOOR LINTEL FROM LUXOR



the fence posts around the Medical College building, which have some relationship to certain Egyptian sarcophagi, but with the feet sticking out!

The first important commission of Thomas U. Walter, a pupil of William Strickland, who later put the dome on the National Capitol, was the County Prison at Moyamensing, then a suburb of Philadelphia. This Romanesque structure, built in 1831 under the influence of Haviland's Eastern Penitentiary, was so successful that upon its completion he





Left: FIG. 8. BASE OF THE BATTLE MONUMENT, BALTIMORE. 1815. DESIGNED BY MAXIMILIAN GODEFROY. Right: FIG. 9. FIRST PRESBYTERIAN CHURCH, SAG HARBOR, LONG ISLAND, NEW YORK. 1845. MINARD LAFEVER, ARCHITECT. (THIS PHOTOGRAPH BY RALPH FANNING)

was commissioned to design an adjoining Debtors' Jail (Fig. 4). Leaning heavily upon a number of plates in the *Description* he ended up with lotiform columns closely related to those on the temple of Amenophis III at Elephantine. Curiously enough, by the time he had copied these details the original itself had already been destroyed by the Turkish governor of Assuan. The red sandstone brought from quarries on the Connecticut River has so weathered that the Moyamensing structure seems to be more of an Egyptian ruin than the Egyptian ruins themselves. It was never used as a Debtors' Jail, since the Legislature repealed the Insolvent Debtors' Act before the building was completed.

Four years later, John Haviland, whose Eastern Penitentiary had been a milestone in the history of Penology, started the New Jersey State Prison at Trenton (Fig. 3). Using a better grade of red sandstone he also leaned heavily upon the plates of the *Description*, even going so far as to include on the abacus blocks of the lotus bud columns, and the architrave which they support, copies of the hieroglyphs that he found on Plate 35 of the *Description* (Fig. 2). Here is an architect solving the difficult problems of adaptation of style in a manner fitting his reputation, as evidenced by the projecting wings and the use of the corbel arch for the necessarily narrow openings. Of all the buildings mentioned so far, this and the Virginia Medical College are the only ones still used for the purpose for which they were designed.

Besides such uses as we have seen, at least one court

house was attempted in the style. In three successive years the busy Haviland started the New Jersey Prison which we have mentioned, the Court House for Essex County, New Jersey, and the more famous Tombs in New York, all in the Egyptian style. As in the first, so in the others, the influence of the Napoleonic publication is quite evident. About as adaptable for prison as for memorial usage in contemporary eyes, we find the style still used in the City Jail at Dubuque as late as 1857 by John F. Rague, who designed the old state houses of Illinois and Iowa.

Few persons now remember what stood on the site of the New York Public Library before its erection in 1897. James Renwick of Gothic Revival fame was commissioned in 1842 to build the Croton Reservoir there, for which he chose the Egyptian style. It was a logical choice, since no other historical style offers a more functional wall for the impounding of water than the sloping wall of Egypt.

That the style under discussion should be used for ecclesiastic purposes would seem even less sensible in our eyes than for memorials and prisons. And yet it was experimented with a number of times between 1812 and 1850. We have already mentioned Mills' Monumental Church in Richmond of 1812, and Godefroy's First Independent Church in Baltimore, built in 1818. Two years after the latter, the Mikveh Israel Synagogue was built on Cherry Street in Philadelphia, which Joseph Jackson has credited to William Strickland. Jackson also attributes to Strickland's pupil,



T. U. Walter, the design for the Crown Street Synagogue in the same city. Built about 1850, it, like the earlier example, has long since disappeared. Still standing, however, is William Strickland's First Presbyterian Church in Nashville, dedicated in 1850, and, like some of the earlier examples that we have seen, a combination of the Egyptian and Classic styles.

All of the buildings we have mentioned so far were constructed of stone. It is difficult to imagine the solid Egyptian style being adapted to wood. And yet Minard Lafever, whose Washington Monument for Murray Hill we have already discussed, tried it in 1843 at Sag Harbor, far out on Long Island, when that town was at its zenith as a whaling port. A battered wall in wood is hard to believe, but he did it on the pylon which constitutes the facade of the church (Fig. 9). A cavetto cornice was too much for the material, but the decorative details are quite closely related to the profusion of details that he would have put, in stone, on the Murray Hill Monument. Egypt did not boast of church tower prototypes, but that could not be expected to bother an architect who could translate the Egyptian to wood. The Lanthorn of Demosthenes, better known later as the Choragic Monument of Lysicrates, which Strickland had used to such good effect in Philadelphia and Nashville, here solved his problem for the tower, which like so many others, was blown down in the hurricane of 1938.

If the style was illogical for public or religious structures, it would seem more so for business or domestic purposes. And yet one of the best examples in the style is a domestic type, still standing on Walnut Street, opposite Independence Hall (Fig. 6). Built of white marble in 1838, when office buildings were domestic types, it is still used by the Pennsylvania Fire Insurance Company, for which it was designed. The architect's name is not in the records, and it is not possible to attempt an attribution, since all of the important architects that we have here mentioned were still alive and available for the job, and none of them did enough Egyptian work to attempt an analysis on stylistic grounds. The original building included only the right half of the structure, the rest having been added in 1900. The details show the same *Description* to be still a source, although as usual, any one building is likely to be a pastiche, as is the order here, being made from various plates in the same publication. The architect adapted the battered wall and the other unfamiliar Egyptian details so discreetly that the average visitor to Independence Hall is not aware that across the street is an architectural curiosity. Indeed, most observers would probably not even be conscious of the fact that the building is over a century old. One of the most delightful details is a mantel which almost exactly copies the plate in the *Description* illustrating the lintel over the door of the temple at Luxor (Fig. 7). American designers could not have been

(Continued on page 255)



FROM MINARD LAFEVER, "THE ARCHITECTURAL INSTRUCTOR"



Left: FIG. 10. DESIGN FOR A WASHINGTON MONUMENT FOR MURRAY HILL, NEW YORK CITY. MINARD LAFEVER, ARCHITECT. C. 1854.  
Right: FIG. 11. GATEWAY TO THE OLD GRANARY BURYING GROUND, BOSTON. DESIGNED BY ISAIAH ROGERS IN 1840





JUDITH LEYSTER: MUSICAL PARTY. ANONYMOUS LOAN TO THE SCHAEFFER GALLERIES' MASTER'S SELF-PORTRAITS EXHIBITION THIS MONTH

## EXHIBITION REVIEWS

### *The Master's Self-Portraits*

THESE SELF-PORTRAITS, being shown at the Schaeffer Galleries this month for the benefit of the College Art Association Publication Fund, are of unusual interest.

How enlightening to meet Paul Brill, and in such an entertaining composition! He is the Flemish painter, born in 1556, who did a landscape at the Vatican sixty-eight feet wide. Vigor of a different nature he shows in two small river scenes in Vienna which are full of the special observation of light and air (fifty years or so before Claude) and an unusual quality of composition. In this show he plays the lute like most educated folk of his time. But Judith Leyster provides the real music for the company: she sings while her young painter-husband fiddles, and a youth in beautiful red silk plays a great lute with eighteen strings. Then Judith makes a delicately masterful picture of their trio, full of sensitively observed tones, and the fresh, direct painting so new in the early seventeenth century and rare enough at any time. She learned well the lessons of her master Hals.

It is disconcerting when reviewing an exhibition of portraits to remember a remark of Orozco's to the effect that portraits are not art. He added he did not know what they

were. But before the wonderful little mask of Latour the thought occurs that perhaps a human head is a symbol of what a work of art should be. Here is an inspired record of the integrated parts, the consistent design, the mysterious beauty that is present in every head the minute one begins to paint it. Whatever a portrait is, this strange beauty of the head, any head, is something perhaps only God and painters realize, and only the most accomplished draftsmen can reveal. Maurice Quentin de la Tour has given us more than rhythmic forms. He has conveyed a mood, a living personal contact. This is too vital to be academic. In contrast there is no dance of life in the Batoni. We might wonder why the deep wrinkle cuts the shoulder, only there is no shoulder. The brushes alone proclaim the worthy gentleman's placid trade. And, speaking of structure or the lack of it, surely the pattern element in the Gauguin would be more valid if the jaw and ear went the way a jaw and ear should. Also the warm tone of the neck protrudes beyond the mask, for Gauguin learned from the Impressionists, not from Cézanne. For all his exciting gift he seems here only a gifted amateur. Beside him Greuze is thoroughly professional but dull; Greuze makes the hair grow from the skin with unfeeling monotony. Monotonous also the shadows of hair,



flesh, and neck-cloth. The wrinkles of the coat are meaningless as structure or design.

How extraordinarily amenable of a child christened Raphael to develop as Mengs did: beautiful, young, romantically classic! Raphael Mengs was a friend of Winckelmann in Rome, and earlier than David proclaimed the Neo-Classic revival. David, in his splendid self-portrait, gives no indication of his rigid tenets. It was a confirmation of this painter's intelligence to learn, from Mr. Walter Pach, that when David, as an old man, first saw the Parthenon marbles, he realized at once the limitations of the Romanized Hellenism which formed his style.

Many of the pictures had not arrived at the galleries when the notes for this review were made. The names alone of the period since the early eighteenth century indicate the growing individualism. It is always surprising to remember that Goya was two years earlier than David and lived three years longer, to 1828. And that is so very early for what he did.

Across the street at the Knoedler Galleries some masterpieces of Renaissance portraiture are on view. They are

mostly from the Kress collection and a magnificent group they are. The two exhibitions give a record of portrait painting during six hundred years. But the special charm of the Schaeffer Galleries' exhibition is the intimate nature of the artists' versions of themselves.—LOIS WILCOX.

### *Americans at Richmond*

CURRENT DURING APRIL is the second showing of that youngest of the national exhibitions of contemporary American painting—the Biennial of the Virginia Museum of Fine Arts. There was a logical idea in the establishment of this new national, for it brings a cross section view of the field of American painting now within geographical range of the people of the southern states. The Richmond showing, incidentally, has been planned to fall on alternate years with the other nearby national, the Corcoran Biennial in Washington.

The reputation of the Virginia exhibition gains considerably from the fact that as many as fifty per cent of the paintings have been selected by the jury with the other half



NICOLAS POUSSIN: THE TRIUMPH OF BACCHUS. C. 1639. LENT BY THE NELSON GALLERY, KANSAS CITY. TO DURLACHER'S POUSSIN EXHIBITION HELD FOR THE BENEFIT OF THE SCHOLARSHIP FUND OF THE INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY



invited works. This is a good proportion, and speaks well for the exhibition's flexibility. In fact, no limit of numbers was placed upon the jury's choice, and as many pictures as might be passed were guaranteed a showing. By pure coincidence this year, out of the two hundred and eleven paintings on view, the jury selected one hundred and six while the invited list totaled one hundred and five.

That the Virginia Museum has rejected the traditional

giving of cash prizes for the plan of purchase awards is another point in its favor. The museum holds, and quite rightly, that both artist and museum are better served through the acquiring of a painting than by merely an exchange of money. There is some significance, too, in the fact that the actual buying of paintings places far more of a responsibility upon a selecting jury than the mere award of prize money. The choices become part of a growing collection where they will be kept and be shown, and their ability to prove worthy in long term association must be seriously considered. In Richmond the policy is that the jury award two medals, and recommends for purchase a list of ten or so paintings. From this group a final choice of purchase by the museum's accessions committee is made—a selection which included, both this time and last, the two medal winners.

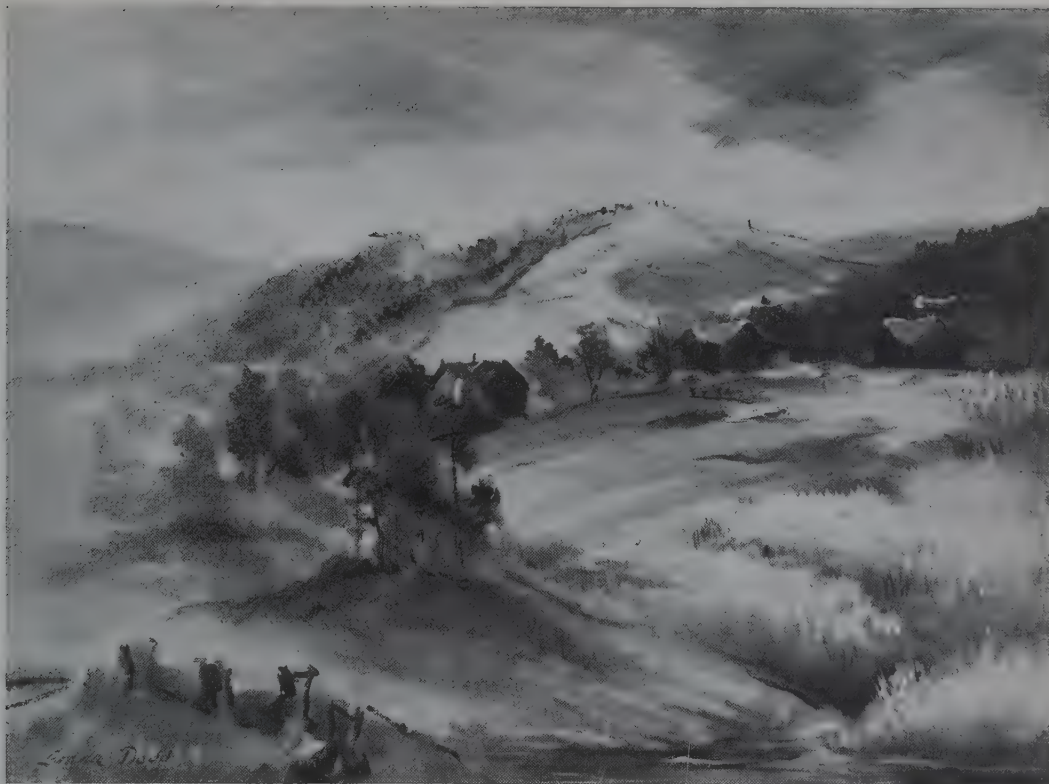


Left: FRED NAGLER: CRUCIFIXION. Above: ALAN BROWN: STILL LIFE. BOTH PAINTINGS WON A JOHN BARTON PAYNE MEDAL AND BOTH WERE PURCHASED BY THE VIRGINIA MUSEUM OF FINE ARTS FROM THE BIENNIAL ON THE JURY'S RECOMMENDATION.



GIOVANNI MARTINO: HIGHLAND AVENUE. PURCHASED BY THE VIRGINIA MUSEUM OF FINE ARTS FROM THE SECOND RICHMOND BIENNIAL EXHIBIT. TO APRIL 2





LAMAR DODD: RAINY DAY. OIL, 1937. IN HIS RECENT ONE-MAN SHOW AT THE FERGIL GALLERY, NEW YORK

There is no doubt that the Virginia Biennial should rank high among national exhibitions of its class, for the general tone of the showing is fresh and distinguished. Without reaching too far to one extreme or the other the paintings give an entirely fair view of what is considered the best contemporary work. Mr. Thomas C. Colt, Jr., the director, and the members of the jury have combined to bring together not only the names but the newcomers, the background and some of the forerunners. There is, too, a rather perceptible and welcome lack of "exhibition pieces," and the show runs rather to the more moderate and quite usual examples of the different artists' works. It adds interest that a number of small canvases have been included, which are well hung by themselves in separate galleries. It is inevitable here, as in every large showing, that a number of the paintings have been exhibited often before, either in an artist's one-man show or in other nationals. Certain pictures do, indeed, seem to make the rounds and give the feeling that nowadays with the generous opportunities to show contemporary work that each exhibition becomes, partially, at least, a regrouping of already familiar work. This is in no way a criticism of the Richmond show, but indicates a now common characteristic of American exhibitions of a certain size.

The jury which made the selections this year at Richmond was composed of Guy Pène du Bois, as chairman; Antonio Martino, Paul Sample, Judson Smith, and Frederic Taubes, —a combination which proved to be thoroughly congenial. In the case of the two medal awards the painter-jurymen arrived singly and spontaneously at their choice, making up their minds long before the final voting. *Crucifixion*, a religious picture by Fred Nagler, and *Still Life* by a quite unknown artist, Alan Brown, were the winners. Both choices are rather a surprise, not only because the artists are comparatively new to the art world, but because the pictures themselves

are rather out of key with the majority of the exhibition. A religious picture is somewhat of a rarity these days, and especially one which describes the crucifixion scene using the traditional costumes of the time. Mr. Nagler has attempted a difficult problem, but has solved it with a surprising amount of skill and not without considerable feeling. The group of figures in the foreground stand waiting and apart from the terrible events seen in smaller scale in another plane of the picture. There is nothing self-conscious or forced in this painting; on the contrary it is successful in the spirit which it imparts. The flat areas of color in the figures suggests the murals of Giotto. Nothing could be further removed from an American-scene consciousness than this painting, and perhaps it is a good thing. We have sometimes been over-anxious for American artists to be too much of one currently accepted mould, and forget that the unpredictable can and does happen in artistic expression.

The name of Alan Brown was completely new to all members of the jury at the time of his award. For a young man of twenty-one this prize may prove an important turning point. So far in his career Brown has been a scholarship student, and also done some teaching at the Grand Central School of Art in New York. This work is supplemented by a job which he holds in a wall-paper designing studio. His *Still Life* now entering the permanent collection of the Virginia Museum, has a consistently subtle tonality. While it is not forceful, and would seem the work of a slightly academic and much older man, it has painter-like qualities which recommend it. One might compare his still-life with others by the younger painters of the exhibition. How different it is, for instance, from the vital painting by Nicola Ziroli, or the work of Edna Reindel, or of Albert B. Serwazi. Mr. Brown shows independence from the contemporary trends and it will be interesting to follow his development. The jury has





MARSDEN HARTLEY: MT. KTAADN—FIRST SNOW NO. 1. ON VIEW IN THE ARTIST'S RECENT ONE-MAN EXHIBITION AT HUDSON WALKER'S

at least been agreeably unworldly in these two choices; they are not at all what might be called fashionable, nor do they reflect the sway of any particular dealer's group, a criticism, incidentally, which was heard of the first Biennial awards.

From the jury's recommended list of purchase possibilities two more choices were made this year, and the museum, in addition, acquired both Giovanni Martino's *Highland Avenue* and Hobson Pittman's *The Lovers*. Both paintings are fine examples of the work of these two men—artists whom any collection of contemporary art would be glad to include. Pittman's canvas is considerably stronger in mood than usual in his work. All elements of the color and composition combine to add to the sustained nostalgic and almost surrealist feeling. In the darkened room which Mr. Pittman has painted, the two lovers sit upon a red sofa before a great high window. This is their private world, closed within these walls, and a sense of intimacy and of looking out from within has been ably suggested. Juryman Antonio Martino was the first to sense the possibility of a delicate situation in the selection of his brother's work for a purchase award. Yet the quality of *Highland Avenue* was such that the rest of the jury overruled Mr. Martino's conscientious fears of nepotism, and this competent and balanced canvas is now added to the Richmond collection.

The exhibition's list includes the names of most of the well-known painters whose work is constantly seen. Some of these artists are certainly better represented than others, though for the most part typical examples are shown. There is Kenneth Hayes Miller's eclectic but remarkable *Nude by Penthouse Window*; *Maine Swimming Hole* by Waldo Peirce; the self portraits of George Biddle and of John Steuart Curry; Isabel Bishop's *Blowing Rings*, which was shown this year at the Whitney exhibition; Louis Bouché's *City Limits* (one of the ten pictures recommended for purchase); Ann Brockman's rather startling, *Evicted*; a fine and sensitive portrait by Jerry Farnsworth; one of Paul Rohland's best landscapes to date; *Kitchen Table*, the still life Ernest Fiene painted with his left hand when he thought he would never again use his right; the remarkable *A Piece of My World, 1939* by George Grosz; and other works by such artists as Leon Kroll, Eugene Speicher, Yasuo Kuniyoshi, Frank London, Luigi Lucioni, Frederic Taubes, Henry Varnum Poor, Max Weber, Gifford Beal, and Morris Kantor.

One of the surprises among the work of the established painters will be the new canvas by Edward Hopper. His *Ground Swell* is a marine painted in a high key, with a penetratingly vivid blue. A small boat with a number of figures on its deck, rides over the oncoming swell. This



marks a new departure for Mr. Hopper, and will no doubt create some division of opinion. Franklin C. Watkins's superb *Old Woman Reading Proof* brings an added distinction to the exhibition, as does a fine painting by the late Ernest Lawson. His *Mangrove Roots* was finished in Florida shortly before his death there in December. The picture has his familiar quality and an astonishingly renewed vigor. The work of the now depleted Eight is further represented by John Sloan's *Model in the Dressing Room*.

To provide the ingredients for a comprehensive cross section of American art, the Richmond Biennial has included, besides the better known painters, and the men who are fast coming into prominence, a large percentage of entirely new blood. Almost one quarter of the exhibitors are little known, a few are students and completely unknown. The mixture has proved to be a good one, and work of the newer artists compares favorably with the canvases of the more seasoned painters. This is competition of the best sort, and will provide a spur to both old and young. Among the newcomers may be listed Elwood Fordham, Julien Binford, Remo Ferruccio, John Fraser, Marion Junkin, William Thon, Jean Liberté, F. Lyder Frederickson, Allan Dudley Jones,

James Lechay, Joseph Raskin, William Ross Abrams, and Hill Sharp.—ALICE GRAEME.

## AROUND NEW YORK

### *The Academy*

THE ACADEMY OF 1940 might just about as well be the Academy of 1920. After the brief ferment and admission of a few younger and more modern men, under the régime of the late Jonas Lie, our ancient organization has settled comfortably back to sleep. With juries preponderantly made up of conservative N. A.'s and A. N. A.'s, and a majority of the prizes going to convinced, tried and true academicians, the wheel which threatened to start has swung back to stable equilibrium and all is as before, love, only sleep.

It is a dull show. Calendar landscapes and conventional if not actually slick portraits and figure studies. Prizes to Hobart Nichols, Chauncey Ryder, Charles Chapman, Hugo Ballin, Abram Poole, Andrew Winter, and Wheeler Williams among others. There is an interior with figure and profusion of textures, by Zsissly, younger brother of the Albright family of Illinois, who are almost an academy in themselves.



JULIAN LEVI. BUOYS. AMONG THE OILS IN THE ARTIST'S ONE-MAN SHOW, STRANGELY HIS FIRST. AT THE DOWNTOWN GALLERIES





There are pleasing landscapes by Sidney Laufman, Ogden Pleissner, Herbert Barnett, and Francis Speight and the big John Steuart Curry panorama reproduced in these pages a few months ago. There are characteristic figure pieces by Philipp, Brackman, Jacob Getlar Smith, Jacques Willett, and one or two others. Jerry Farnsworth seems to be approaching Frederic Taubes. An amusing portrait by one Jane White. Still lifes by Frank London and one or two others. Here is a picture that dates from the late '20s and several others from the early '30s. Ethel Hood and one or two other younger sculptors contribute attractive pieces among many small, negligible, decorative sculptures. And there is the print room which is the most consistently good part of the show. The rest of the more than five hundred examples are the same old thing such as was shown before the uneasy stirrings of the last few years. Primarily decorative work predominates.

The black and whites bring forth no new names, but there are excellent things by Gropper, Walter Frame, Paul Berdanier, Sr., Lionel Feininger, Irwin Hoffman, Louis Lozowick, Kerr Eby (his big semi-abstract "Wave"), Samuel Chamberlain, Thomas Nason, Margaret Lowengrund, Helen Loggie, William McNulty and, of course, a fine example of the frozen music of cathedral architecture by John Taylor Arms.

*Left: CHUZO TAMOTZU: SUMMER RELIEF. THIS MONTH AT THE VENDOME GALLERIES. Below: HERMAN MARIL: MACHINE AND MAN. OIL, 1939. SHOWN AT THE WHYTE GALLERY, WASHINGTON*





Edwin Dufner's titian-haired nude playing a musical instrument by a sunlit lake is one of my candidates for the worst picture, sharing honors perhaps with Lillian Genth's monstrosity which might be a hippopotamus or an octopus. I'm honestly not sure what it was meant for since a list of titles was not available when I saw the show.

How long, O Lord, how long?

### French Nineteenth-Century Paintings

AFTER AN ALMOST UNINTERRUPTED line of exhibitions of American work, the galleries began last month to get things from the other side and burst out with a number of shows by European artists. Several of them carry on into April, among them the show of French nineteenth-century masterpieces put on at Durand-Ruel's for the benefit of the American Friends of France. Five works each by Manet, Cézanne, Degas, and Renoir made up this event. A number of the pictures have never been publicly exhibited before in the United States, and most of them come from private collections. Particularly lovely is the big Degas ballet pastel with its arabesque of legs—one of the most arresting things by that artist that I have ever seen. Another is the still-life of onions by Renoir, painted at Naples in 1881—breath-taking in its amazing color. Both are lent anonymously. Other high marks are the Manet *Garden* of that same year, from the Horace Havemeyer collection, and the *Woman and Child*, lent by Mrs. Charles S. Payson. And from the private Durand-Ruel collection come two still-lives by Cézanne and a landscape, all dating from the late '70s or early in the '80s.

Bignou has just closed an exhibition which included a notable Pissarro, *Effet de Neige*, in greenish-white tonality and, almost equally unusual, a Sisley *Pont Aven* with rugged palette knife foreground and warmly lighted sky. A Monet, of the breaking up of ice in a stream bordered by barren undergrowth, was a worthy runner-up. The earlier Daumier, *Le Procureur*, and an exceptionally lovely Fantin-Latour painting of roses lent notes which helped set off two strong Gauguins of the Martinique period, a brilliantly sketchy Cézanne landscape, and several late and particularly colorful Renoirs.

### Picasso and German Exiles

CURT VALENTIN at the Buchholz followed a memorable show of Picasso black-and-whites and small gouache abstractions—little of the sillier surrealist subjects but some very striking examples of the Protean Spaniard's wizardry of line—with an exhibition that brings together examples of painting and sculpture "exiled" by the Reich: further condemnation of the state of art dogmatism under Hitler. Many of these are from public collections such as the Nationalgalerie, Berlin, and museums in Mannheim, Essen, Hamburg, and other places. A number of American museums and many private collections in this country have been thereby enriched. Here are Beckmann's masterly *Christ and the Adulteress*, reproduced in these pages at the time of the Beckmann show at the Buchholz a few months ago; Feininger's admirable *Reglerkirche*, a striking example of his planes-of-light



GEORGE PICKEN: MAINE WOODS. INCLUDED IN HIS ONE-MAN EXHIBITION AT MARIE HARRIMAN'S THE LATTER PART OF MARCH

architectural construction; the Kokoschka *Self-Portrait*; Frans Marc's *Foxes*, in his own inimitable manner of abstraction; sculpture by Lehmbruck, Barlach, and Kolbe; Paula Modersohn-Becker's powerful *Peasant Woman Praying*; Hofer's *Girl Combing Her Hair*; August Macke's interesting *Woman Before a Hat Shop*; and pictures by Klee, Heckel, Kirchner, and others. A telling arraignment of dictatorship.

### Lamar Dodd

THERE HAS BEEN such an outburst of tempera painting in the last year or two that one of my colleagues has adopted the slogan "Don't shoot till you see the whites of their eggs!" That attitude has been fostered, I am afraid, by a number of experimenters in very high or unrelated color schemes and the distinctly un-durable quality of some of the work seen. So it is a relief to find a tempera exponent who produces such pleasing and convincing pictures as Lamar Dodd has been showing at the Ferargil. Dodd is resident artist and head of the art department at the University of Georgia. In this, his first one-man show in New York (although he has been represented in group exhibitions) he presents southern landscapes and types. He is at his best, I think, in such a painting as the *Rhythm in Trees* or in the low-keyed, emotive *Rainy Day*. These are sound, unsensational, well thought out paintings, instinct with a true poetic vision which expresses itself notably through treatment of light and atmosphere. Seldom high in color, these canvases





DEGAS: DANSEUSES. PASTEL, 1879. IN DURAND-RUEL'S BENEFIT SHOW FOR THE AMERICAN FRIENDS OF FRANCE. TO APRIL 13

yet manage to convey an impression of warmth which is perhaps quite as much psychological as material.

### *California Water Colorists*

A VERY VIGOROUS infusion of the Far West is evident in New York this month, for the Pacific Coast States water color exhibition at the Riverside Museum is sponsored by the California Water Color Society and was garnered, we gather, by the joint efforts of Dr. Grace McCann Morley, Director of the San Francisco Museum, and Roland McKinney, Director of the Los Angeles Museum. More than two hundred papers are included, with such well known practitioners in the medium as Phil Paradise, president of the society, and Paul Sample, Dan Lutz, Phil Dike, Tom Craig, Tom Lewis, Erle Loran, Barse Miller, Hardie Gramatky, Russell Cowles, Millard Sheets, and others.

Most of the work is realistic in tone, bold and striking in approach, fluent in manner, and at once gay and brusque. These are perhaps characteristics we have come to look for in the work of the western water colorists. Those mentioned are pretty characteristically represented. Cowles and Sample are resident in the east and in manner are not so typical of the group. The former's Gaspé coast vignettes and a small town railroad station are among his best things and that is

high praise. Sheets' *Road Home* is hardly what one anticipates from him in palette or style; but his more familiar vein has also been tapped by a dozen others among the exhibitors. Barse Miller's free and emphatic style is evident in such papers as *Walnut Tree*; and Dan Lutz's humor overflows in *Antique Shop* and *Victorian Model*, the one light and crisply sketchy, the other fluid and space filling. Besides the Sheets influence already noted, there is an occasional overtrace of Charles Martin in constructions and of the late George Pearse Ennis in eye-arresting solidity of pattern. For the rest, the papers have a wide range of personality—from abstraction to a suggestion of Persian miniature, from a huge symbolic panel to bantering comment. It is a lively and stimulating show despite an abundance of somewhat postery effects.

### *Small Masterpieces at Walker's*

QUITE DIFFERENT IS the little group show of "small masterpieces" at Maynard Walker's where Eastman Johnson's *Labor Question in the South* queerly recalls Winslow Homer who is so interestingly represented by *Snap the Whip*, lent by the Butler Art Institute. James Peale's remarkable luscious fruit still-life and John Kane's *Highland Dancers* reach extremes poles apart in sophistication. Maurice Prender-



gast's memorable *Salem Cove* is another delight. Others so varied as Delacroix's small *Death of Marcus Aurelius* and Emil Carlsen's beautifully painted *Game Birds* are among the highly diverse items.

### Marsden Hartley

THAT PERENNIAL DISCOVERY, Marsden Hartley, is showing at Hudson Walker's—a fascinating show it is. No less an authority than Waldo Peirce vouches for it that Hartley is seeing Maine with fresh unjaundiced eyes and anyone who who has seen the two amazing Mount Katahdin canvases (*Autumn* and *First Snow*) will not think Peirce is guilty of overstatement. Nor is any one who has seen the over-powering design called *Knotting Rope* in all its abstract strength likely to forget it. Hartley continues his innovations with several studies for murals, one of which, *The Lost Felice*, is destined for a seaman's bethel. It is a theme presented with old Norse grimness and strength—a mother beyond whose tragic form one sees at either side the figures of her two sons who have been lost at sea. This is one of his most powerfully dramatic canvases and one of his most original works in color. What endless youthful vitality this man Hartley seems to have! With what galvanizing force he presents his visions! This is distinctly one of the impressive shows of the season.

### Julian Levi

JULIAN LEVI HAS waited twenty years for his first one-man show, recently closed at the Downtown Gallery. His *Shrimp Scow on Barnegat Bay* was selected by the Metropolitan from among the handful of really outstanding paintings in the incredible mélange that was the contemporary American art show at the World's Fair, and it is a distinctive addition to the inchoate contemporary group at the museum. About all Levi's work is a quiet, unforced, modest, persuasive quality. He can take the tidemark activities of those who go down to the sea in boats and turn them into things of romantic—almost surrealistic—beauty. This man can paint skies, give an effect of loneliness, invest a simple landscape with very personal mood. This is thoughtful painting with a penumbra of suggested emotion, subtle in its working out both in low-keyed color relations and in the careful but unlabored composition. There is nothing to suggest that the artist has made a living from commercial design, typography, and other fields except that while these may have slowed up his picture production they have been a discipline toward sound craftsmanship. And this is disciplined painting that is yet not wanting in true communicable feeling. He is more likely to appeal to a discriminating circle which will grow slowly than to make a quick success with many; but a cer-

(Continued on page 258)



Top: BARSE MILLER: WALNUT TREE. IN THE CALIFORNIA WATER COLOR SHOW AT THE RIVERSIDE MUSEUM. Center: SOUTINE: RETURN FROM SCHOOL AFTER THE STORM. 1939. AT CARROLL CARSTAIRS. Bottom: PAULA MODERSOHN-BECKER: PEASANT WOMAN PRAYING. LENT BY ROBERT H. TANNAHILL TO THE BUCHHOLZ. FORMERLY IN THE COLLECTION OF THE KUNSTHALLE, HAMBURG



# TWO ARCHITECTS' CREDOS: "TRADITIONAL"

## I. "TRADITIONAL." BY WILLIAM ADAMS DELANO

"I BELIEVE THAT Architecture is an art and not a science. Furthermore, I believe that it is the most difficult of all the arts. It must serve practical needs and at the same time create an emotion, and the architect's only tools for attaining the latter end are such vague qualities as line, mass, proportion, and color.

"I believe that well trained architects, who are artists, can give this emotional quality to a structure in a degree that engineers, trained in a different school, cannot. I believe, therefore, that while architecture involves engineering, it goes far beyond it.

"I believe that the tendency today to let the engineering element dominate is unfortunate for I do *not* believe, as many modern designers profess to believe, that to express a function frankly of necessity creates a pleasant emotion; but I *do* believe that no structure can lay claim to being great architecture which does not clearly express its purpose and which does not adequately meet the needs for which it was created.

"I believe that the law of gravity is still in operation and that engineering feats, which enable the architect to carry great loads without apparent support, are not thoroughly satisfying to the eye.

"I still believe that an impression of enduring stability is one of the most essential qualities of great architecture.

"I believe that size has little to do with great architecture; a small structure which solves the problem perfectly may well awaken as keen an emotion as a vast one.

"I do *not* believe that because sunlight is considered beneficent to human beings, the walls of the rooms in which they live and work should be built entirely of glass. There may be too much of a good thing. . . .

"I do *not* believe that any new form of ornament, however bad, is better than the old and proven one; but I welcome the tendency to create new forms rather than copy old ones and I rejoice in the many new materials which give wider scope to the designer's imagination.

". . . We are in the midst of an artistic revolution . . . and we must recognize it. . . . Those in revolt are much more vociferous than the conservatives . . . but after they have shouted themselves hoarse their voices become a whisper. What they have said . . . reverberates in diminishing volume. . . . The good they have done remains; the evil lies with their bones. For I . . . believe that mankind is on the upgrade in spite of all . . . As long as men build there will be improvements in methods . . . but these . . . must be tested by time, economic conditions, and public opinion.

". . . We in the thick of battle cannot see clearly—there is too much smoke—but we can at least be generous and try to understand the other fellow's point of view, and perhaps by mutual concessions to our differing opinions arrive at the betterment of the art we all love to serve."



*United States Embassy, Paris, France. Delano and Aldrich, Architects. Completed in 1933*



# VERSUS MODERN<sup>99</sup>

*These excerpts are taken from the papers read by William Adams Delano of New York and George Howe of Philadelphia at the dinner on March 5 opening the comparative exhibition of work by conservative and progressive architects presented by the Architectural League of New York.*

## II. "MODERN." BY GEORGE HOWE

"BEGINNING AS A servant of the arts and the crafts, engineering has gradually taken command of a large part of our activities including most of construction. The advantage of the engineer's direct attack on the functions of working, communicating, and building is obvious, as well as his ability to produce structures of a new strength and beauty without benefit of ancient forms and proportions. Meanwhile the restrictive framework of traditional planning has been visibly cracking under the strain of expanding social and economic pressures, structural systems, and mechanical requirements. One might suppose, then, that architects in general would have been only too ready to experiment wholeheartedly, in their own more inspired field, with the powerful tool of engineering design. Actually too many of them . . . have seen in it a tinker's rather than a creator's tool. . . .

"Long ago a few isolated, prophetic minds saw in the severing of the architectural soul from the engineering body impending death for architect and architecture alike. At the same time they saw signs of a fresh vitality in purely useful structures and began to experiment in a technologically founded system of design, integrating architecture with engineering, living with the machine. Gradually the movement they initiated took on the proportions of a school of thought. At various times its advocates have used new, living, functional, dynamic, organic, and other similar adjectives to qualify it, its opponents every name but architecture. Someone has called it integrated building and the term seems to be more exact than any other.

"Building serves three purposes, to meet the social and economic needs of living, to delight the senses, and last but not least to symbolize all that men aspire to hold and to command. Engineering has proved it can serve the first purpose in new and unique ways. It has also offered the senses new delights in forms determined no longer by an external discipline of proportion and detail, imposed on inert matter, but by the control of internal directed forces. The symmetry of their complex interplay is magnificent in its nakedness, its canons of perfection are not geometric but dynamic. Finally, to become the symbol of our spiritual as well as our material aspirations, the purposefulness and symmetry of engineering only need to be turned to spiritual



*The Philadelphia Savings Fund Society Building, Philadelphia, Pennsylvania. Howe and Lescaze, Architects. Completed in 1932*

uses. "The house, the school, the church" of integrated building are to be engineering inspired by creative democracy without aristocratic pretensions. Creative democracy has so many new enemies, within and without, it needs weapons of accomplishment more effective than those it once inherited from ancient oppressors.

"I say *are to be* because I do not intend to argue that integrated building has reached its goal or followed at all times a clear and consistent course. For myself I shall be satisfied if in our time it establish a direction to follow. Meanwhile it is better to build than to talk. . . ."



# NEW BOOKS ON ART

## Berenson's Revised Book on the Drawings of the Florentine Painters

*The Drawings of the Florentine Painters.* By Bernard Berenson. Chicago, 1938. The University of Chicago Press. Price \$25. 3 Volumes.

THE UNIVERSITY OF CHICAGO has done a public service by reissuing Berenson's *Florentine Drawings* in three compact volumes that are much easier to handle than the two huge ones of the 1903 edition. In the old edition Berenson remarked that "ten times the number of plates would hardly suffice to illustrate the text." He has now been granted over half of his wish, for where the old edition had 180 plates, the new one has over a thousand, and all for a fraction of the old price. To be sure there is loss as well as gain, for the large and carefully made color collotypes of the old edition were much truer to the originals than the small halftones of the new one. This is a pity, for print can be made to reproduce a drawing with wonderful faithfulness when both original and reproduction are of similar paper and pigment and of identical size. On the other hand, a drawing often suffers more in a poor reproduction than does a painting or a piece of sculpture, since it usually has less contrast of light and dark to carry the design.

However, the halftones of the new *Florentine Drawings* are good wherever the photographs were good, and they provide by far the largest mass of reproductions of Florentine drawings to be found in any one publication, and one of the biggest single groups of illustrations of the drawings of any one school. This is really worth having, for, as Berenson remarks "Florentine art was an art of form in line" and there is no European school of painting which has left us so many enchanting drawings. "Almost without exception, even the humblest of the minor Florentines are not without a certain merit as draughtsmen, and they are always better in their drawings than in their paintings. This does not hold true of the Umbrians, nor of the North Italians, among whom the exact opposite was the case."

In every respect except the quality of the reproductions the new edition of the *Florentine Drawings* supersedes the old. The catalog has been brought up to date and the text has been thoroughly revised. The new portions, even more charmingly written than the old ones, have the same urbane consideration for the reader's susceptibility to boredom, the same supple, outspoken ease that keeps one reading on and on. What a comfort it would be if every art historian took so much trouble to make himself clear and pleasant!

The revisions of the text are most interesting in the cases where Berenson's admirable candor has allowed his early opinion to be printed besides his present reservations or flat contradiction. This colloquy, or soliloquy, across the years shows the insight gained by the restless analyst during a third of a century. Looking backward, he observes "I wrote for a limited audience, the Anglo-Saxon one of the end of the last century, an audience that had had its attention so exclusively drawn to the illustrative, associational and historical elements

in the work of art as to have become almost unaware that art does not exist chiefly by virtue of these enriching and illuminating accompaniments. If I were writing on the same themes today I should try to lead back to human values the hypnotized adepts of the now current geometricity." These comments, from a writer whose best known works were published before he was forty, indicate how he would write now, in the abundance of experience. The shift in emphasis toward human values is most interesting in a man whose early work is filled with brilliant perceptions of such values, but who has nevertheless been most followed in his activities of classification and baptism. As John Walker once aptly remarked "Dilettantes, who felt themselves superior to Anagrams, delighted in the Game of Attributions, fitting this picture into the word Botticelli, that picture into the word Duccio. And sadly enough, Mr. Berenson's attributions began to be studied as the classic examples of the new game." The reason being that Berenson's labor in compiling lists of attributions is imitable, while his sensibility is not.

Berenson is naturally not the first man to make orderly inventories of artists' works, nor is he the first to write readable, at times eloquent prose about art, but he is the first man to combine the two activities and to check the one against the other. The totting up and pigeonholing of work of art was under way by 1800 when Bartsch was making his even yet definitive catalogues of prints; and there is little art criticism more moving than some of that written long ago by Baudelaire and Ruskin. Berenson, however, is the first man to use the good art essayist's esthetic insight in classifying undesignated works according to schools and artists, and then to turn and use such lists of attributions for clarifying the development of art and for bringing out its value as human experience.

This method, while yielding rich results, is dangerous unless checked by real humility, it being so easy to think we see what we want to see. "If we are patient, severely critical of our own ingenuity and happy guesses, as well as of those proposed by others, if we try hard enough to become aware of our own egoism, conceit, and self-assertiveness and overcome them we shall learn little by little to see more clearly and more conclusively." The evidence which led Berenson to his conclusions about Florentine drawings is for the first time readily available in this new edition of the book.

Such a great mass of illustrations makes several things clear. Florentine technique and treatment varies surprisingly from artist to artist and even more startlingly in works by the same artist. The reason may be that these Florentine drawings were all made by painters, by men who were battling with problems of monumental design and who drew simply to clarify their ideas, using any technique that came to hand. Except for some of Michelangelo's late drawings, practically none of the sketches in this book were made as



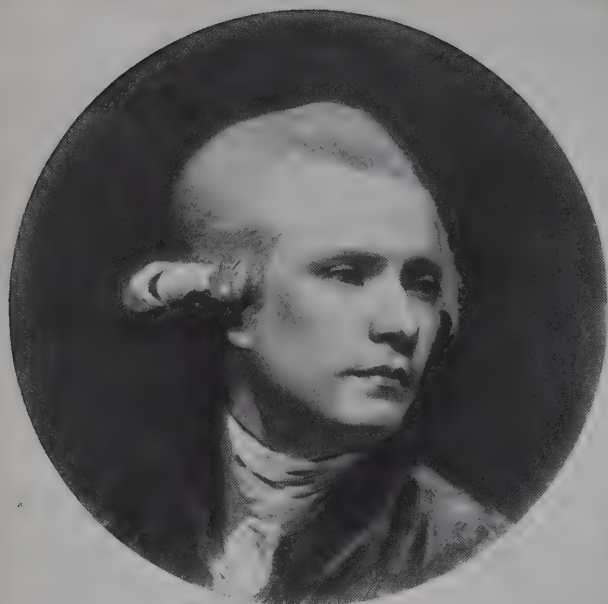
finished works of art. There is almost no Florentine counterpart to draftsmen who got paid for their sketches, like the Clouets, Guilio Campagnola or Dürer in his portrait drawings. The result is that Florentine drawings have a unique directness, simplicity, and absence of parade. There is rarely anything like the German satisfaction with calligraphy as an end in itself, or the French smoothness and finish. While the Florentine's bodily eye was turned toward his sheet of paper, his mind's eye saw beyond to a grander design struggling to take shape. Meanwhile the quill or chalk slipped over the sheet with the undistracted freedom of automatic writing, intimating inimitably more than it stated.

In thumbing through these thousand or more illustrations one is struck by the Florentines' singleness of purpose, for in this great mass of pictures there are only a couple of landscapes, almost as few portraits and genre scenes, and no still life. There is more variety of subject in the drawings of almost any other school. While the Venetians branched out into landscape, the French into portraits, and the Germans and Flemings into genre, the Florentines concentrated wholeheartedly and unanimously on the actions and passions of man. No other city except Athens has such a right to be called a center of humanism. A casual glance through Berenson's illustrations shows how this single-minded search progressed steadily from the break with Byzantine tradition right on to the solution found by Michelangelo, and shows also how

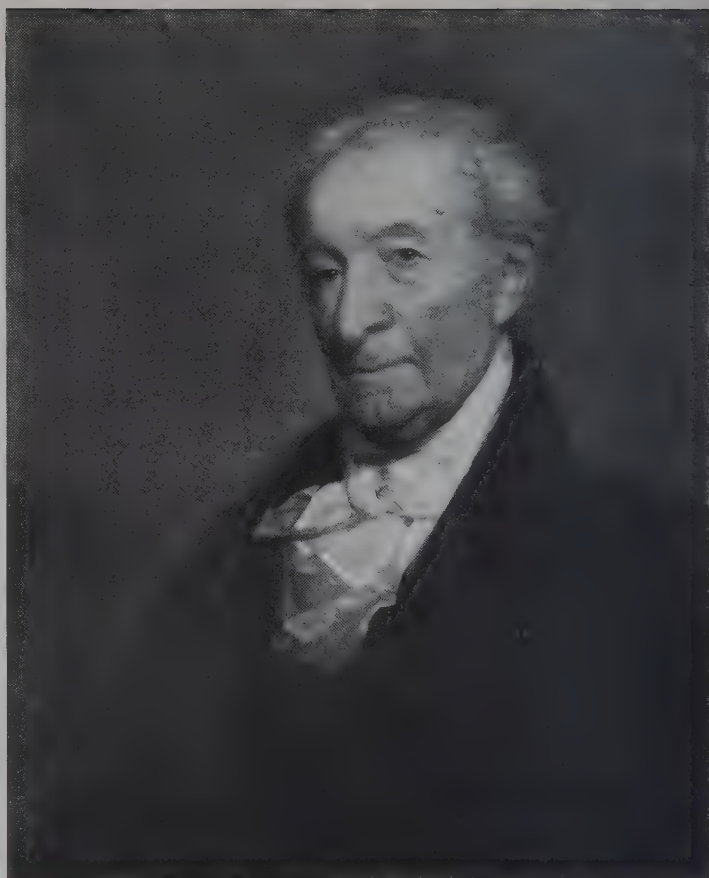


ABOVE: *Leonardo da Vinci: Head of a Young Woman. Royal Library, Turin.* LEFT: *Michelangelo: Nude. British Museum.* Both illustrations appear in Bernard Berenson's *The Drawings of the Florentine Painters, Volume III*





ABOVE: John Singleton Copley: *Self-Portrait at Thirty-Eight*. Collection of Miss Esther Fiske Hammond, Brookline, Massachusetts. RIGHT: John Neagle: *Portrait of Gilbert Stuart*. Neagle was a student and close follower of Stuart's. Chapters on both Stuart and Copley appear in "America's Old Masters" reviewed in this number.



rightly Vasari saw this development when he treated the history of Florentine art like a drama that leads up to Michelangelo as its climax.

Possibly this humanism, this conviction that man is world enough for endless exploration, may be the very quality that makes the Florentine Renaissance seem so remote nowadays when man no longer sees a clear place for himself in the scheme of things, and has lost confidence in his ability to direct his life toward intelligible ends. If this really is the reason for the Florentines' seeming so "dated" at this moment, then it is also the strongest of reasons for treasuring their art as a sort of antidote for our greensickness, cheering our defeat with the all but living witness of one of man's rare triumphs.—A. HYATT MAYOR.

### America's Old Masters

*America's Old Masters*. By James Thomas Flexner. New York, 1939. The Viking Press. Price \$3.75.

THE EXTRAORDINARY STORY of the lives of four American painters—the first great painters of this continent—has provided James Thomas Flexner with plenty of vivid material for his *America's Old Masters*. He has written an intelligent and human account of the amazing personalities of West, Copley, Charles Willson Peale, and Gilbert Stuart, creating about them the background of Colonial times and of the Revolution in which all four had a part.

Flexner's interest in the early days of this country led him not long ago to write *Doctors on Horseback*, the story of the pioneers of American medicine. Now he writes of American pioneers in another field—that of art. The bibliography

of the present volume is excellent, and Flexner's list of general reference books on the lives of the four different painters shows with what care the material has been prepared. He has included thirty or more illustrations in this book almost all of which are reproductions of the work of the artists under discussion.

As the dates of the four biographies which Flexner has chosen are overlapping, there is an interesting sense of historical progression to *America's Old Masters*. The four artists were born between the years 1738 and 1755 and in the account of their several lives one may follow the entire sequence of the revolution. West, of course, actually left this country before the hostilities and established himself in England never to return. The first American artist to go abroad to study, he remained to influence two generations of students, among whom were all three of the others here discussed—Copley, Peale and Stuart. It was West who became court painter to George III, and many extraordinary incidents are recounted of his strange position as both an American patriot and friend of the British king.

Mr. Flexner's chapter on Copley's rather variable personality is interesting, particularly the detailed record of his remarkable part as peacemaker at the time of the Boston Tea Party. Artists in those days, as Flexner so rightly points out, "did not live in ivory towers." Of all four personalities, that of Charles Willson Peale has been the most warmly described. Flexner's chapter on "the ingenious Mr. Peale" is by far the best part of the book. He has written with great understanding of the extraordinary life of this most versatile man. He has shown the important part which he played in the colonial uprising, and enlarged upon his separate careers



as captain of militia, founder of the first museum in America, naturalist, inventor, portrait painter, and the father of 17 children. Peale's courage and Yankee adaptability, his great zeal for life and knowledge, and his soft-hearted generosity make him one of the most lovable of characters. Flexner has included some particularly interesting passages from letters which Jefferson wrote to Peale. The friendship between the painter and the President was warm and founded on many tastes in common.

Peale's long and useful life is in direct opposition to that of Gilbert Stuart—always a gay man of fashion, the spendthrift who was never quite clear of his debts, the gifted artist who would never take the trouble really to learn to draw. Much of the chapter on Stuart tells of his numerous portraits of General Washington, likenesses which to this day are familiar to most Americans.

All these four men were of simple origin, making their careers as artists against heavy odds. They were born into a time and country which had as yet, little or no tradition of art, and was, besides, in the throes of great political upheaval. They persevered and despite often heart-breaking disappointments were successful as painters, not only by the judgment of our own time but in the opinion of their contemporaries. The portraits that they painted have left us a graphic record of the faces and personalities that were a part of those eventful days.

It is interesting to remember that those paintings which were least influenced by European study now appear to us as the finest. As Flexner writes, their many American canvases "come as close to the phenomenon of local inspiration as any important paintings of modern times." West's simpler and more straightforward portraits, not his London inspired historical scenes, have stood the test of time; Copley never surpassed in either sincerity or feeling the

early portraits of his American period; certainly Peale's uncompromising honesty in painting was never much altered by the polite uses of English portraiture, and Stuart, too, when he could forget the polish of his foreign studies worked with keener insight. Though of necessity Mr. Flexner must repeat much familiar material, he has assembled his book interestingly and followed a logical progression through all four biographies. *America's Old Masters* has done much to revive our admiration for these first painters.—ALICE GRAEME.

## Five Hyperion Books

*Pieter Brueghel the Elder.* By Gustav Gluck. \$4.98.  
*Holbein.* By Hans Reinhardt. \$2.98.  
*Flemish Painting of the XVIIth Century.* By Edouard Michel. \$3.48.  
*Spanish Painting.* By E. Harris. \$5.98.  
*Italian Painting of the XIVth and XVth Centuries.* By Germain Bazin. \$3.48.  
Paris, Hyperion Press. New York, 1939. The Art Book Publications.

THE HYPERION BOOKS, which have been coming through quite fast in the last year, are by now numerous enough to be judged as a group. There is some danger of art books which are primarily picture books being too superficial to be of value to the art historian; that the volume on *Spanish Painting* is concise, accurate, and illuminating enough to be of real value for study is a basis for congratulation to the author, E. Harris, and the publishers. On the other hand, the wealth of illustrations, maintaining on the whole a very high level of photogravure and color printing, gives all the books a definite place in the libraries of artists, collectors, and the lay public. Among books fulfilling this purpose, the Hyperion series stands out for number and quality.

When the latter is the chief purpose of the book, as is the case with most of these five volumes, their value is apt to  
(Continued on page 251)

Pieter Brueghel the Elder:  
Mad Meg. Collection Mayer  
van den Bergh Museum,  
Antwerp. Reproduced in the  
Hyperion volume on this  
artist by Gustav Gluck





# NEWS AND COMMENT

BY JANE WATSON

## *P. M. to Revive the Artist-Reporter*

AMONG THE MANY interesting plans for P. M., New York's forthcoming new five-cent evening paper, is an experiment which may mean a great deal to the artists. For Ralph Ingersoll, its publisher, intends to revive the idea of the artist-reporter, a fabulous and wonderful institution which suffered almost total eclipse with the rise of photography. In collaboration with the Museum of Modern Art, P. M. has announced a competition to find artists "who can report the news with brush or pen." This naturally does not mean that Mr. Ingersoll is quite so anachronistic as to abandon photography. The paper will devote about sixty per cent of its space to pictures and, as might be expected, the artists will contribute only a part of them, most of the news being recorded by the camera.

If the plan is a success, there is always the possibility that other publishers will follow, and we shall have new generations of Homers, Sloans, Glackenses, Groppers, Boardman Robinsons, and their like, to flavor the news of the world (or what is left of it). Unlike their predecessors, it looks as if today's potential artist-reporters had taken first to canvas, judging from certain lively works in recent exhibitions. Often noted during the past few years have been paintings with a journalistic touch. Perhaps it was the tradition persisting, after the practice had died down. At any rate it looks as if P. M. will not be wanting for candidates for its assignments.

The names of the jurors should reassure skeptics that this is a serious undertaking, and not merely a publicity stunt. John Sloan, Wallace Morgan, and William Gropper will make the awards, which total \$1,750 in cash prizes. Serving with them are Holger Cahill, representing the Museum of Modern Art, and Mr. Ingersoll. However, whatever the reasons, the competition's sponsors gave the artists pretty short notice. Entries close at 5.30 p. m., April 5. Announcements were sent out on March 7 to artists of New York and vicinity only; at the same time the statement was made that all artists were eligible and the young were particularly urged to enter. It's a shame the news came too late for use in our March issue.

The artist-reporter is not to be confused with the cartoonist, although it must be admitted the distinction is a nice one. Frequently the reporter turned to caricature, the cartoonist to reporting. We find Art Young delineating the aftermath of a train wreck, and Boardman Robinson turning out cartoons that have already assured him a place among the great.

There is distinguished precedent for P. M.'s venture. It will be interesting to see how a generation reared in what is so often glibly titled "the machine age" will make use of the opportunity.

## *Washington's Orchestral Crisis*

ALTHOUGH THERE ARE factors which make Washington unique among American cities, the situation which threatens the existence of its National Symphony Orchestra is not peculiar to Washington alone. A recent survey conducted under a Carnegie grant (*America's Symphony Orchestras and How They Are Supported*. By Margaret Grant and Herman S. Hettinger. New York, 1940. W. W. Norton) shows that not even the biggest and most renowned of our symphony orchestras are self-supporting. Most of them suffer from financial instability, which understandably is not conducive to long-range planning and maximum effectiveness. In the main, discrepancies between income and expenditure are made up by voluntary private subscription. Year after year groups of public-spirited citizens band together to raise money for the orchestras. Year after year the musicians' union (whose membership includes players in all the larger orchestras, with the almost legendary exception of the Boston Symphony) presses for more pay and better working conditions for its men.

In the case of the National Symphony the local union has asked for an increase of \$10 in the weekly pay rate and a four-weeks extension of engagement. The Board of Directors feels that the ceiling was reached in Washington money



*Boardman Robinson: Two Civil Prisoners. Russia, 1915. One of a series of war drawings made for Metropolitan Magazine*



raising last season when it went out for \$111,000 and obtained \$105,000. The union's demands would require securing an additional \$30,000, and this the Board is not prepared to do. Negotiations for next season's contract have been in progress since November, and it is barely possible that a last-minute solution may still be reached.

It seems inconceivable that even Washington, city of transients and notoriously lacking in community spirit, will sit complacently by and let its orchestra dismember, the players returning to the movie houses, schools, restaurants, and other establishments from which they were largely recruited nine years ago. Yet as we go to press the prospects are gloomy. Already plans for the drive for funds have been cancelled, and daily the orchestra is losing chances to book for out-of-town engagements next season.

Previously at least five abortive attempts have been made to found an orchestra in the Capital, the last by the musicians themselves. But this time it looked as if the story would be different. Backed in 1931 by a small group which has stood behind it ever since, and conducted by Hans Kindler, former concert 'cellist, the National Symphony has climbed steadily in the quality of its performances and in the esteem of the public. In 1931 there were 97 subscribers, last year there were 6,856. Paradoxically, the orchestra is threatened with extinction when it is flourishing.

Undoubtedly the musicians' pay is slim (the income last year at the basic rate amounted to \$1432, including the summer concerts), but it compares favorably with that of

orchestras in cities of similar size to Washington. The Board would be the last to claim that conditions are ideal. But in a case of this kind the union is negotiating with a non-profit organization for money which does not yet exist, and it is reasonable that the Board should be loath to make promises which it believes it cannot fulfill.

It takes courage, perseverance, and infinite patience to build up an orchestra; not much to destroy it. If this orchestra goes, it will not only be detrimental to Washington, but to the encouragement of local support for music throughout the country. We need these orchestras in the smaller cities. They take a place in the life of the nation which cannot be filled by the few big symphonies, or the radio, or the phonograph, for that matter. They have had a rocky road to travel, and their development in the past few years, in the face of almost insuperable difficulties, has been one of the healthiest signs of the growth of music in America.

Cartoons in Providence

BEFORE WE LEAVE the artist and the printed page, on view through April at the Museum of the Rhode Island School of Design is an exhibition entitled American Cartoonists of Today. It consists of 700 original drawings, more than three-quarters of which have appeared in *The New Yorker*. Granted the excellence of its particular brand of humor, this would seem to be tipping the scales pretty far in one direction. *The New Yorker* is not America, although a very delightful



THE WRECK AFTER RECOVERING THE BODIES.



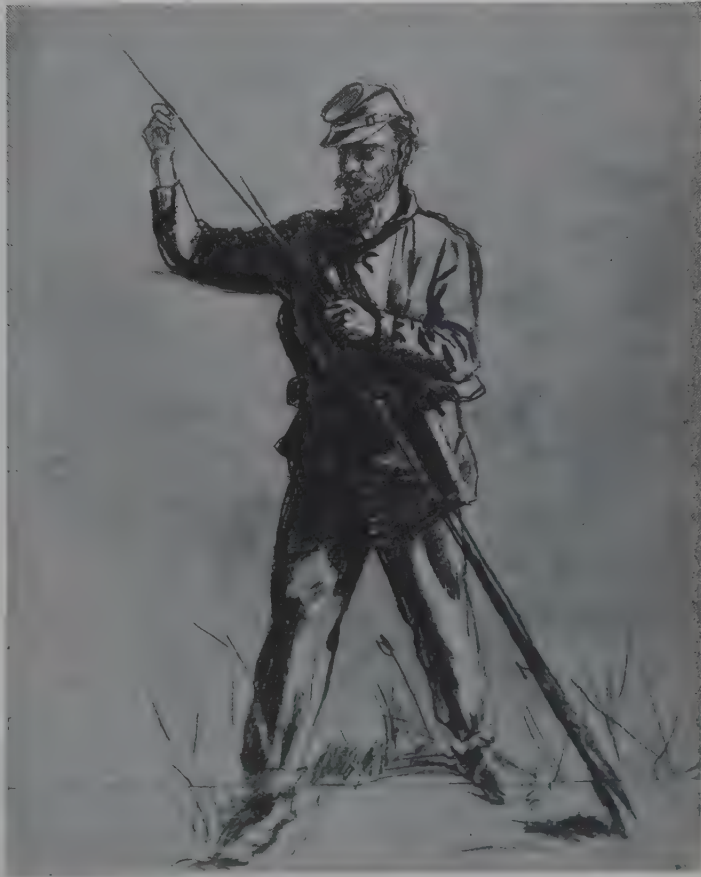
SCENES ON THE LOWER FLOOR OF THE TOWN HALL AT CHATSWORTH.



FREIGHT-ROOM IN THE DEPOT AT CHATSWORTH.

Chicago Daily News

Art Young's most important Chicago assignment came on August 11, 1887, when he was sent down to Chatsworth, Illinois . . ."



Winslow Homer was an artist-reporter for Harper's Weekly. This sketch of a soldier loading a rifle is one of the Civil War drawings





LEFT: George Caleb Bingham: *Fishing on the Missouri*. (A forthcoming book on Bingham questions whether this is not the Mississippi.) BELOW: John Stuart Curry: *Storm over the Missouri*. Both paintings included in *Art and Artists on the Mississippi Exhibition*, Davenport, Iowa, Municipal Art Gallery, April 4-30.





part of it. I am told that the magazine is widely read in England, and is even studied by the serious-minded in search for trends in American life.

*First Competition for American Ship Decoration*

AMERICAN ARTISTS for the first time are offered an opportunity to compete for the decoration of an American vessel. Recently announced is a competition for murals and sculpture reliefs for the President Andrew Jackson, one of a group of seven cargo and passenger ships now being built by the U. S. Maritime Commission. The competition designs will be judged in Washington by a jury consisting of Alain de Bouthilier, Chief of the Interiors and Styling Unit of the U. S. Maritime Commission, George Harding, painter, and Edward Bruce, Chief of the Section of Fine Arts.

At the same time as the announcement of the Section's adventure into ship decoration came news of an impressive series of mural and sculpture competitions to be conducted for the new Social Security Building in Washington. The Section's Bulletin explains that \$60,480 will be paid to painters and sculptors as a result of these competitions.

*Along the Mississippi*

ART AND ARTISTS ALONG the Mississippi is the picturesque title of an exhibition which will be on view at the Municipal Art Gallery in Davenport, Iowa, from April 4 to 30. Over eighty paintings have been assembled, and the announcement tells us that "there will be presented striking pictures of the activities man pursues, on the river, and on its wide and fertile banks. Steamboating, farming, fishing, and bridge-building are only a few of the subjects portrayed. The river as both friend and enemy of mankind is exemplified in gentle farm landscapes and startling flood scenes."

Among the artists who will be represented are Dewey Albinston, Thomas Benton, George Caleb Bingham, Aaron Bohrod, Cameron Booth, William E. Bunn, Jon Corbino, John Steuart Curry, Adolf Dehn, Karl Free,† Clement Haupers, Hermon More, Joseph P. Vorst, and Elof Wedin.

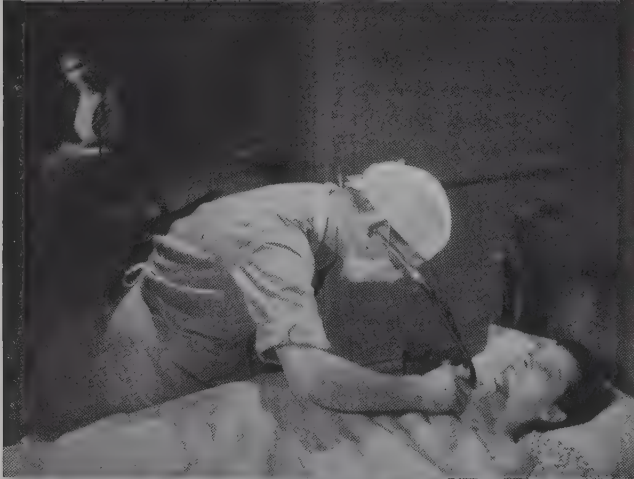
*The Fight for Life*

TO PRESENT A vital current problem in terms of the visual evidence and in the process to create an epic drama of



*Richard Davis: Flight. Black Granite, 20" x 20". In the National Sculpture Society's large show at the Whitney Museum from April 3 to May 2*





extraordinary power and beauty, is no common achievement. When Pare Lorentz and his associates in the U. S. Film Service produced *The River*, they made motion picture history.

Therefore when the new film, *The Fight for Life*, was forthcoming, much was expected of it. Spectators were not disappointed, though some may have got more than they bargained for. Mr. Lorentz has not pulled his punches, and the film leaves one limp as a dishrag. *The Fight for Life* is a presentation of maternity health problems and, more specifically, of the work carried on by one maternity center in the heart of Chicago's slums. It is frankly a film with a purpose, relentless and humorless. But Mr. Lorentz happens to be an artist, and therefore, *The Fight for Life* transcends mere propaganda.

Based on chapters of Paul de Kruif's book of the same title, the film employs trained actors in the more important parts. However, if there is any "acting" it is not apparent. The women patients themselves are the principals, and out of the daily routine of the maternity center, which sends doctors and nurses into the tenements, a film has been made which has something of the sweep and emotional power of an orchestral symphony. The effect is heightened by Louis Gruenberg's graphic score, an integral part of the production.

### *Architectural Clinic*

THE DEPARTMENT OF ARCHITECTURE of the School of Fine and Applied Arts of Pratt Institute in Brooklyn announces the establishment of a public architectural clinic. It is founded on three principles: (1) to perform a valuable public service; (2) to improve technical education; and (3) to help the architectural profession.

Architects have doubtless been thinking along similar lines for some time, but this, as far as we know, is the first practical scheme of its kind to be developed. The clinic will give consultation service by mail and at the institution. Classification of public service is as follows: (A) Preliminary advice and council: Questions and answers regarding details of construction; technical equipment and furnishing; real estate values and financing costs. (B) Problem investigation: Observation trips with suggested solutions; renovating assistance, and analyses. (C) Guidance in design selection: Planning for use; specification of materials and construction; and location cost estimates. (D) Qualification of builders: Contracts to general contractors; trade contractors; documents and liabilities; codes. (E) Construction supervision: Clinical inspections and building check-up. Professional check-up and guidance.

The clinic is to be a non-profit bureau sponsored by the fees from clients and by philanthropic means. School graduate scholarships will be given to cover minimum expenses of

*Four scenes from The Fight for Life, the new film produced by Pare Lorentz, Director of the U. S. Film Service, under the auspices of the U. S. Public Health Service. Based on maternal welfare chapters of Paul de Kruif's book of the same title, it follows a young interne in his quest for knowledge and experience in maternity health problems. Photography by Floyd D. Crosby*



internes who will be appointed by the advisory board and the faculty of the Department of Architecture. We quote from a statement issued by Cecil C. Briggs, Supervisor of the Department of Architecture:

"In the first place, it is unnecessary and inexcusable for a professional degree to be issued to a man or woman who cannot or will not be of some service to the profession immediately. If the training in our schools has become that useless, we should change the training. And, secondly, since we know that only a surprisingly small proportion of our building projects ever receive the consideration of registered architects, we cannot but assume that something very human and very practical must have been missing in the initial training of the present generation of professional men to keep them from serving in a larger percentage of cases.

"I believe that the architect of the future must be more conscious of the scope of his influence on the social order in which he lives. He must take wider advantage of the scientific progress and be able to combine, in a beautiful way, the results of technical invention and production. If these principles are to be followed, it is imperative that our schools cooperate in every way with the State Department of Higher Education which governs the regulations on professional registration. After receiving the degree in this state, a graduate is not eligible for a license to practice until he has had three years of acceptable experience. During this period, the student is forgotten by the school and state alike in the hope that practicing architects will complete the young man's education. Economic change has pointed out the error of this assumption.

"I believe that our schools must supervise the professional education of architects as a complete experience from the time the pupil enters his study until the date of his registration as a practicing architect. This embodies a program of the highest type of efficiency covering a period of eight years, approximately five years in preparation for a degree and three years of internship.

"As a step in this direction, Pratt Institute has opened an architectural clinic where the public may bring all types of building problems considered unprofitable by registered architects. Here advanced students and internes may receive first-hand professional experience. Beginning next September, four interne fellowships will be awarded by the Institute to selected graduates."

### *The Independents Again*

WE ARE INCLINED to think of New York's Society of Independent Artists more for what it has done in the past than for what it can do today. This is mainly because the democratic principles for which its leaders fought are now more widely practiced, and the government has opened to the younger artists opportunities undreamed of when the Independent was founded twenty-four years ago. Once more its slogan—No Jury, No Prizes—serves to remind us that the jury-prize system leaves much to be desired. Its annual exhibitions, literally and unequivocally, continue to offer equality of opportunity to all. Works are entered in the order of their appearance and hung alphabetically. No one is



*Duncan Ferguson: Mimi. Plaster, 20" high. One of 36 sculptures recently presented by Mrs. John D. Rockefeller to the Modern Museum, from her collection assembled over twenty years*

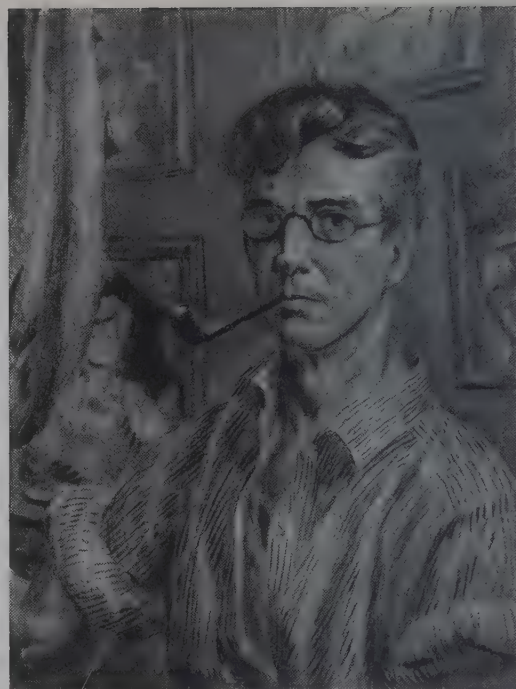
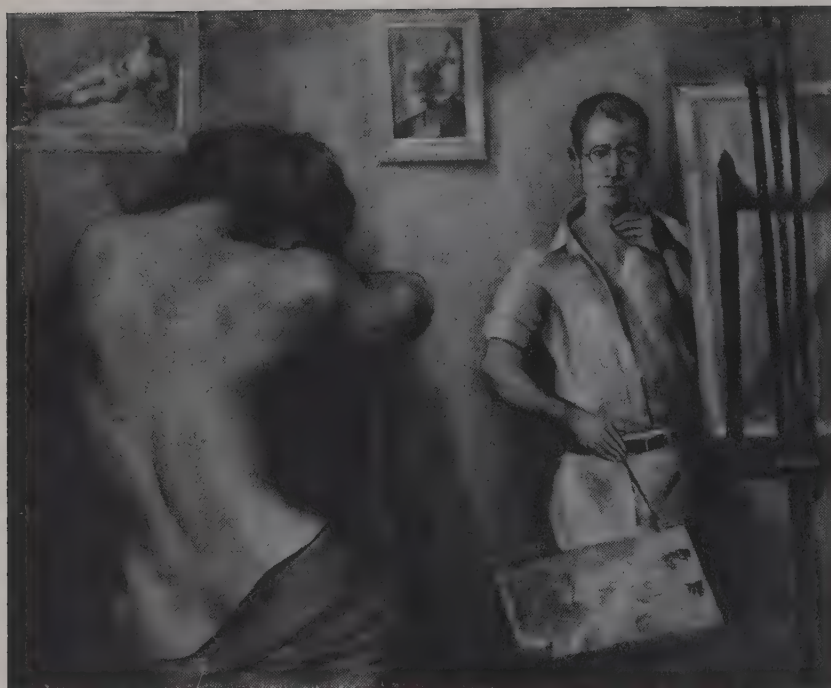
refused. While the system has attracted some pretty terrible material, it has also served to introduce young and unknown artists to the public. In the past, many who have since won wide recognition first exhibited with the Independent.

This year the Independents have moved uptown and the exhibition may be seen at the galleries of the American Fine Arts Society from April 19 to May 12. Prior to the show, during March at the Museum of Modern Art a symposium was held to discuss "the critic, the government, the gallery, the architect, and the artist." John Sloan, who has been president of the Society for twenty-two years, was one of the speakers. These discussions form part of a year-round program now being offered for the first time to laymen wishing to join the organization.

The record of the Independent is in the names of the artists who have loyally supported it, and in those who first won recognition through its exhibitions. William J. Glackens was the first president. When A. S. Baylinson was secretary his studio burned down, and with his works the papers of the Society went up in smoke. However, we asked Mr. Sloan for some data, from which we glean the following:

Sloan, Baylinson, and Walter Pach have exhibited with the Independents every year since it was founded; Glackens and Bellows every year until they died. Louis Eisler exhibited continuously with the Independents every year





*Self-Portraits of A. S. Baylinson and John Sloan, who have worked for the Society of Independent Artists since its founding in 1917. Both are represented in the Society's annual in New York. April 19 to May 12. Sloan has been President since 1919. Baylinson is still a director*

from 1917-24, and again in 1930 and '31. Leon Kroll appears on the roster every year from 1917-1923. Among others who have sent work frequently are John Taylor Arms, George Biddle, Stuart Davis, Ernest Fiene, Morris Kantor, Yasuo Kuniyoshi, William Meyerowitz, H. E. Schnakenberg, and Warren Wheelock. In the first show (which incidentally opened on April 6, 1917, on the day the U. S. entered the first World War) appeared some of the Frenchmen: Braque, Derain, Dufy, and Matisse; and that obscure Spaniard, Pablo Picasso. The name of John Dos Passos appears in 1927; another literary entry, appearing four times in the 'twenties, is e. e. cummings.

It is in keeping with the character of John Sloan that he should give his continuing support and leadership to the Independent. He is a liberal who practices what he preaches.

### *On Early Decks*

TODAY THE ART in playing cards is apt to be entirely in their manipulation. When they are soiled, they are dispensed with unregretfully. But centuries ago playing cards were a great luxury, and were preserved not only for their value but frequently for their artistic merit. A number of collections of early playing cards are now in museums, a few in private hands. Last month an attractive display from the collections of Melbert B. Cary, Jr., and Paul Schmidt was arranged by Mr. Schmidt at the Lotos Club in New York, and the matter aroused considerable interest.

To Mr. Cary, who writes scholarly and very delightful articles on the subject, we are indebted for the following information: Playing cards are believed to have originated in China, and there is an interesting conclusion by a Mr. Clark: "While it is not safe to say with certainty that playing cards in coming from China to Europe brought block printing with them, the evidence is at least sufficient to suggest

that among the possible ways by which block printing may have entered the European world, the use of playing cards holds an important place." "Much ink has been spilled," Mr. Cary writes, "over the claims of various European countries for the honor of being the first to manufacture playing cards. The list of champions for each country is impressive, while the patriotism of the proponents is beyond question..." In 1392 occurs the first documentary evidence of the existence of playing cards in France. In 1423 St. Bernardino of Siena preached a sermon at Bologna against their use, and in 1452, a denouncement by one of his disciples brought on a bonfire which disposed of 3,640 backgammon boards, 40,000 dice, 76 jaunting sledges, and cards innumerable. In 1415 an early tarot deck is reported to have cost the Duke of Milan roughly 15,000 francs. But the development of large-scale card manufacture apparently moved so rapidly that the Dauphin of France thirty-nine years later purchased a deck for about fifteen francs. The need for cheap cards was probably first supplied by the development of the wood-block toward the end of the fourteenth century. But it is possible that stencilled cards were earlier.

Some of the most beautiful cards come from the Orient. Early Persian examples were often painted on ivory, or on a lacquer background. Hindu cards are circular, made of paper or cloth, stiffly lacquered, the background of each suit being finished in a different color.

There is a school that attributes the introduction of playing cards into Europe to the returning Crusaders. There is also a theory that the Saracens first brought them into Spain, which is borne out by the similarity of the Spanish word "naipes" to the Arabic "naib."

But in the mind of St. Bernardino of Siena, who preached the sermon mentioned above, there was no doubt as to where they came from. Playing cards were the invention of the devil.



## Emotional Design in Painting

FROM THE PHILLIPS Memorial Gallery of Washington, D. C., we have received the announcement of a comprehensive loan exhibition which will be held from April 7-May 5.

The theme, the announcement reads, is *Emotional Design in Painting* illustrating and amplifying the ancient theory that certain line movements have a definite emotional reaction on the spectator, even apart from subject matter. The motifs selected for the exhibition appear in the art of all periods and all races.

The pictures are being lent from most of the larger museums and private collections in the East and include Chinese works by masters of the Sung Dynasty, Early Italian Renaissance, High Renaissance, Dutch, English, and French of the

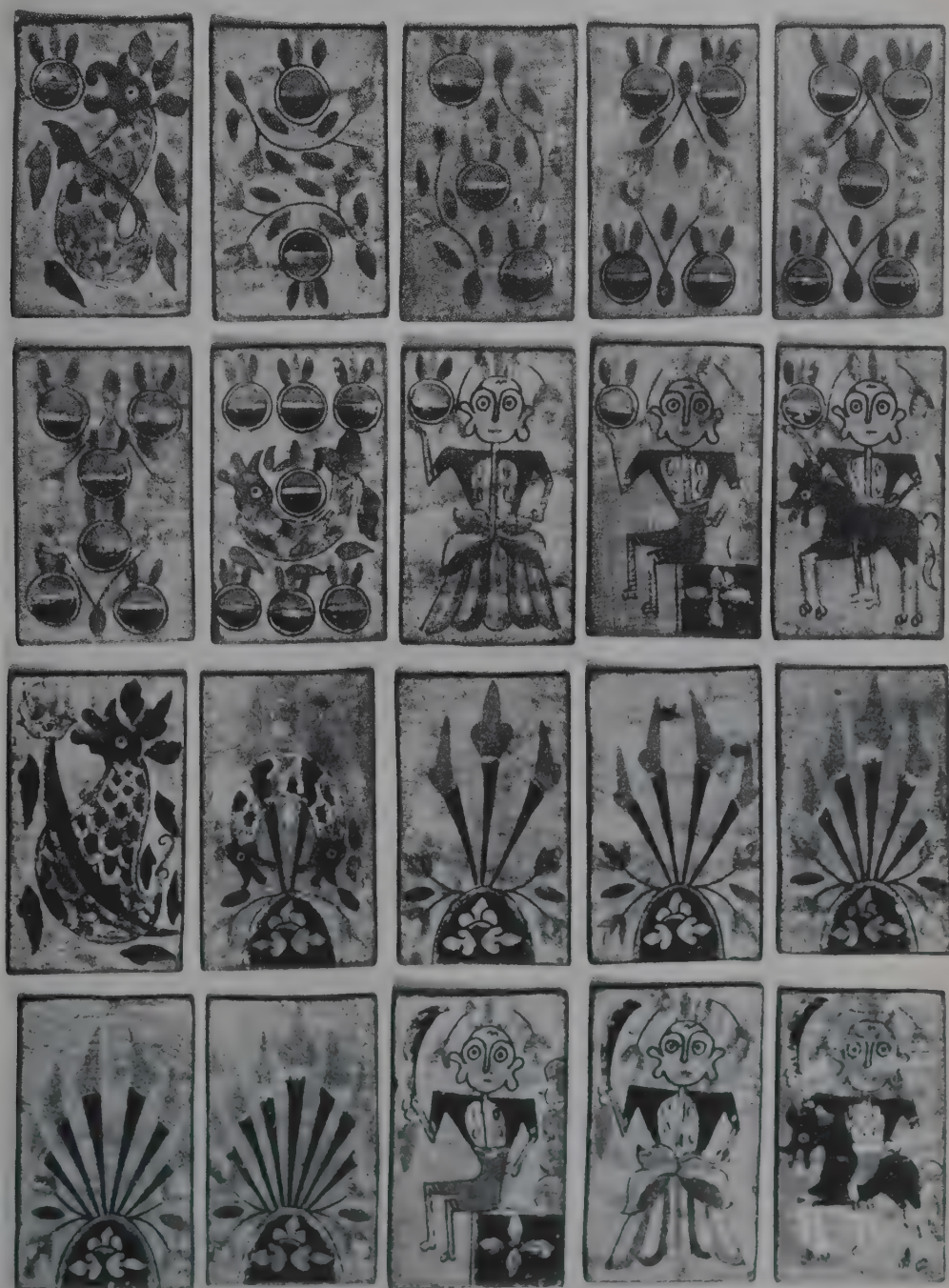
eighteenth and nineteenth centuries, together with many contemporary modernists.

Twenty-five frequently employed motifs are shown and explained, and each is illustrated by its use in two or more important paintings.

In the May number will be published an illustrated description of the exhibition by C. Law Watkins, Associate Director of the Phillips Memorial Gallery, who assembled it and prepared the explanatory matter.

### Charlotte Berend

A GROUP of water colors by Charlotte Berend, painted since she left Germany in 1931, will be on display at the Kleemann Galleries in New York from April 1-27. While this is the



Two suits from a pack of early playing cards from Celebes. Painted in colors and illuminated in gold. Based on the Portuguese deck. An exhibition of cards from the Schmidt and Cary Collections was recently on display at the Lotus Club in New York City



artist's first appearance in America, her work was exhibited frequently in Germany before the Nazi régime. She is a pupil of Max Liebermann, Rodin, Ernest Barlach, and of her late husband, Lovis Corinth.

### Chicago Juries and Winners

THIS YEAR FOR the first time the exhibiting artists of Chicago and vicinity had a voice in the selection of jurors for their Forty-Fourth Annual Exhibition at the Art Institute. From a list of twelve artists invited by the Institute to serve as



candidates for the painting jury they chose in the order named Alexander Brook, Louis Betts, and George Biddle. (Mr. Biddle, as it turned out, had an engagement in Texas with Maury Maverick, and Morris Kantor served in his place.) From among eight sculptors nominated by the Institute the artists voted for Heinz Warneke and Paul Manship, again in the order named. We list below their choices for the nine prizes, quoting the conditions under which these prizes are given, for only thus can they be understood.

The Mr. and Mrs. Frank G. Logan Art Institute Medal and honorarium of five hundred dollars, as a purchase or an award, for painting or sculpture, not to be given to the same artist two years in succession. Awarded by the jury of the exhibition, the committee on painting and sculpture of the Institute to decide whether the prize shall be given as a purchase or an award—to Lawrence Adams, for his oil, *West Side in Winter*. The Mr. and Mrs. Frank H. Armstrong Prize of three hundred dollars for the best oil by a woman painter, resident of the Chicago district, executed not more than two years prior to the date of the exhibition—to Ruth Anderson Wilber for *Corinne*. The William H. Bartels Prize of three hundred dollars for a painting by a Chicago artist—to Glen Krause for his oil, *Composition*. The Mr. and Mrs. Jule F. Brower Prize of three hundred dollars for a painting executed within two years of the date of the exhibition, by an artist who is a resident of Chicago and who has reached the age of forty years at the time of the exhibition—Julio de Diego for his oil, *The Perplexity of What to Do*. The William and Bertha Clusmann Prize of two hundred dollars for painting only—to Raymond Breinin for his oil, *Brown Hat*. The Municipal Art League Prize of one hundred dollars for portraiture in any medium, awarded by three members of the Municipal Art League—to Christian Abrahamsen for *Por-*

(Continued on page 256)



UPPER: Sculpture jury for Chicago Artist's 44th Annual at the Art Institute, chosen by vote of the exhibitors. Left: Heinz Warneke. Right: Paul Manship. LOWER: Painter jury similarly chosen. Left to Right: Louis Betts, Alexander Brook, and Morris Kantor





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## PARIS: 1919-1940

(Continued from page 211)

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become a nuisance to the natives. The influx was so great that many regiments might have been formed, but the new recruits had less ardent vocations and there were no French commanders to lead them. Many galleries and art reviews also were in the hands of undecipherable foreigners.

THE MOBILIZATION POSTER has put the period between 1918 and 1939 at a diagnosing distance. Now it is possible to dissect it as a thing belonging to the past. In the panorama of excavations we first find the two doyens, Vuillard and Bonnard, whose art blossomed in the beginning of this century and followed its course apparently uninfluenced by events. But attention concentrates on Braque, Léger, Segonzac, Dufresne, Marquet, Rouault, Laurencin, and the quintuplets of the boom: Derain, Utrillo, Matisse, Vlaminck, and Dufy.

There was absolutely nothing in Georges Braque's first canvases which seemed to announce he would become one of the greatest painters of France. His cubistic achievements are not different from Picasso's and it is only after 1918 that he revealed himself a new Chardin but unable to forget he had been one of the cubist sect. Hence the majority of speculators accepted him with marked reticence. The same was true of the brutal sterilizations of Léger. Since they reflected the constructive aspects of the period they were less tainted by the atmosphere.

Appearing in every catalog for Drouot sales, their canvases composing the stocks which filled the Paris galleries (and their subsidiary branches at Brussels, Amsterdam, London, Zurich, Berlin, and New York) the following artists reflected inflationary, pathological characteristics of the period.

Dufy's talent had not achieved anything of importance before 1914, the stormy atmosphere of the boom precipitated his colorful showers. It was as if, instead of moaning romantic waltzes when jazz was in vogue he swung swing; or as if stranded on an island infested by cannibals he threatened to devour the anthropophagi. His fleeting talent reached a surprising maturity in the gigantic decoration for the Palace of Light at the 1937 Exposition. It seems the strongest canvases of Dunoyer de Segonzac were painted before the crazy period and his solid stature was not very much shaken by the hectic excitement.

A retrospective of Derain has never been presented to the public, but a selection of canvases representing various periods was shown at the Petit Palais during the Exposition and one noticed that his art which, before 1914, in the fauve and archaistic periods, attained the maximum violence which can be obtained with shape and color, later seemed to sink into a bored, greasy, and disrespectful pastiche of the museum pictures. Utrillo around 1910 had been one of the

greatest painters. His autodidactic genius then painted sentimental street scenes with a passion for sensitive textures but since has never ceased its gradual decline. The same pessimistic reflection can be made about Matisse; his stature which was so opulent when he made the most generous distribution of pictorial wealth in the Moscow decorations has gradually become reduced. The pictorial potentialities of Marquet, Vlaminck, and Dufresne have followed the same trend: they certainly did not adopt the motto inscribed on the Belgian coat of arms "*Je maintiendrai*". With their canvases painted before 1914 it was love at first sight, but the 1918-39 production often irritates. These artists are like persons who reappear after a long illness or an intimate drama. They are not quite the same; yet their deviation cannot be explained by the fact that the fire of youth does not blaze forever—their verve was diluted in mass production.

As early as 1928 the market was declining. The barter system of the Salon des Echanges had no result, the depression came, art pages disappeared from the newspapers and the artist felt he was in the same category as discarded junk and old tin lizzies. Because, when the artist pretends to paint only for the sensual pleasure of spreading the contents of expensive tubes on white canvas he probably is not absolutely sincere; he always secretly hopes that someone may some day receive the impact of all that he has accumulated in his paint. He was overcome by the many ominous signs he perceived. If contradiction and persecution are a spur to him total indifference is his no man's land. Dust filled the wrinkles on the little hills of paint which dry on all painters' palettes, his brushes fell from his hand; often in a fit of despair he destroyed his work.

From the window of his studio he noticed that, indeed, the Tarpeian rock was near the Capitol; he had been used to viewing the world with the galloping optimism of someone who has been absorbing good wines. But now he saw it like one immersed in the horrors of a fetid nightmare who wants to run, yet finds himself floundering in magnetic glue. Indeed, he fell so low that the spires of the great cathedrals rose from the horizon to humiliate him. A new style acute like a razor blade, bracing like the air of the peaks, solacing like a monastery surrounded by the ocean, was conceived. But finally only the bad examples of it were retained; the minds of his contemporaries seemed modeled on the wrong architecture. They even monkeyed with the masterpieces of the past.

Then came a tiresome period of political agitation and internecine struggles. Friends who used to obtain a great excitement from a rapid perusal of the pocket monographs on inventors of esthetic systems now gained their excitement from monographs on inventors of sociological systems. Patriotic Frenchmen, like flouted lovers, pretended to love with fury the régimes of other countries, and no one announced he would eradicate the radicals. Would-be dictators in their descriptions of the perfect city which might be built



under their direction fortunately or unfortunately forgot the arts. But what are régimes, politicians, and dictators when they overlook art, the only thing which stands like an imperious statue when everything else lies under the forum dust? French pictures were hung in the German museums; all the rest was a sinister farce of politicians. Under the very nose of tyrants the occult rapprochement of free spirits was realized. But when Ribbentrop visited Paris in 1938 he insisted with refined perfidy on saluting at the Louvre Poussin and douanier Rousseau and a few months later the papers announced that the French pictures would be deported from the Reich like vulgar agitators. The news did not say that the Cézannes and Renoirs of the Kronprinzenpalais were included in the expulsion list. But all the same, overwhelmed by the most nefarious concatenation of adverse circumstances the artist realized he, once more, had received an inordinate blow, a *coup bas*! After the kiss of Judas, the entombment, the descent into hell.

(To Be Continued)

## NEW BOOKS ON ART

(Continued from page 239)

be somewhat proportional to the number of color plates. The one on Brueghel is immensely worth having, since forty-two works are represented, all in color, with additional details in black and white. This is particularly fortunate in view of Brueghel's interest for the professional artist. The Flemish genius, so far ahead of his contemporaries and, in his handling of atmosphere, of his followers, is one of those great pioneers, like El Greco or Manet, whose light blazes in their own century and never goes out entirely. Says the author: "It is especially the class of art in which subject interest is subordinated to purely pictorial effect, the genre picture and the landscape, that, in the further development of modern painting, has been most decidedly influenced by Brueghel's work." Superficially so different from Rubens, the other Fleming who influenced painters for generations, Brueghel is seen in these color plates to have had many of the same technical virtuositities. He already uses vermilion to highlight flesh tones (for example in the *Head of an Old Peasant Woman* in the Munich Alte Pinakothek). His fondness for this color betrayed him sometimes, though; used in figures of the middle and far distance, it destroys the depth and perspective he otherwise created so well.

The format of the Hyperion books is variable; the one on Flemish Painting was printed within a month of the one, already reviewed in this magazine, on *Twentieth Century French Painting*, yet the color blocks, printing, and photo-gravure were all done in different places. While the essay is printed in larger, better type, the rest of the volume is quite inferior. The text does not do much to increase our respect for the minor artists who preceded and followed Rubens and Van Dyck. Although all the reproductions

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**R**OBERT E. DODDS is noted for the encouragement he has given his more talented students at the Davis High School, Mt. Vernon, N. Y. From Columbia University he received his B.S. and M.A. degrees. His record in the *Who's Who of Art* is ample testimony of his contributions to the field of professional water color painting which includes five first prizes. His pen has been equally prolific, resulting in numerous art articles for *Everyday Art*, *Leisure* and other publications. Harper's published his first book last year, "Handicrafts as a Hobby". His water colors were also seen in the country-wide Traveloan tours of the Aqua-Chromatic Exhibition sponsored by M. Grumbacher. Commenting on his use of Grumbacher professional artists' material, Mr. Dodds says:

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are well above average, the volume on *Italian Painting of the Fourteenth and Fifteenth Centuries* is least good in this respect. The dark tones of many paintings such as the *Primavera* of Botticelli are ungraded blacks. The text, however, is a careful history of painters and schools, and contains some penetrating observations—colored, it seems to me, by the author's French nationality. One of these observations is that the idea of man separate from nature is the product of urban civilization in Italy—that the rural civilization of the North produced the mystic spirit of the Middle Ages, and conceived a superior entity in which all things are identified. In this connection, the fifteenth century saw Italy divided somewhat, with the Northern provinces, influenced by the North of Europe, producing "flamboyant spasms," a sort of baroque art of neurotic psychology which, says the author, the Surrealist movement of today helps us to understand.

His essay is a little too rigorous in explaining things according to evolution and total progress; the individual artist and his contribution to painting are not emphasized, though occasional estimates are penetrating, especially in the plates. Of course the greatest Venetians were of the sixteenth century, but there might have been more of the Bellini family's work, Jacopo's and Gentile's as well as Giovanni's. Of Sienese art M. Bazin shares Berenson's views. He says it "suffered from all the inequalities common to whatever is based on pure emotion"; but what compelling emotion it was can be seen in the plates of works by the Lorenzettis and Simone Martini.

Studying the *Spanish Painting* volume, it is wise to refer back to the plates of the Italian one, for the earlier Spaniards were influenced at times by the Italians—partly through Naples, which was off and on under the rule of the Kings of Aragon. The proximity of Avignon, where Simone Martini worked, also accounted for some traits of early Spanish painting, forming a natural outlet for the grace, the easy calligraphy, the feeling for pattern which the Moorish occupation had left deeply ingrafted on the Spanish taste. But as the Christian reconquest spread, Spanish art became more strongly native, and began to show the national characteristics of solidity, dramatism in various forms, and realism. Curiously, the author says, "The origins of realism in Spain are very obscure," but the plates show that it was present from the very first example shown, a wall painting of *Lazarus at the Gate of the Rich Man*, dated circa 1123.

The essay reaches a high point in the discussion of Velasquez and Goya; it misses an opportunity, thereafter, of referring to modern Spanish painting. If, as the author writes, El Greco gave up toward the end of his work any attempt at plastic modelling and painted planes of light and shadow, why not mention that three centuries later his compatriot Picasso did the same thing in a different manner and spirit? It is certainly too sweeping to say that "Goya was the last great Spanish artist."



The *Spanish Painting* is in many ways the most complete of this group of Hyperion books, though it is not the most recent. The artists are listed alphabetically, with brief biographies and documentation. Then the Bibliography is orderly, divided into General Works and Monographs, with a list of Spanish Art Periodicals. All the data on each work is given on the fly leaf, consisting of title, provenance, date, dimensions, present location, and photographer. But the medium is not given in this volume, as it is in some of the others. None of the volumes has all the virtues to be found distributed among them, making one wonder if a more thorough job of editing would not make the series even more homogeneous. The Bibliography of the Italian volume, for instance, is all compressed into three large paragraphs of a very fine print, and takes long scrutiny to locate the references for a particular subject or artist.

Despite differences of this sort, the volumes present a uniform appearance on the whole and one hopes the series will go on to cover as much as possible of the world of art. They make possible a perspective on art, and the formation of integrated criticism, not to be gotten from weightier texts unaccompanied by so many or such excellent illustrations. Since the color values do not always come through in black and white, one wishes for more and more color plates. Yet a note of caution is in order; those painters who most rely on reflection and radiation of light from the pigment reproduce least well—Velasquez, for instance. And there is danger in taking one's impression of a picture from a color plate, just as it is dangerous to form an opinion of music only from hearing it over the radio. Something is inevitably lost, in either case. But it is far, far better to see paintings through color plates of good quality than never to see them in color at all.—DOROTHY LEFFERTS MOORE.

## Mather's Western European Painting

*Western European Painting of the Renaissance.* By Frank Jewett Mather, Jr. New York, 1939. Henry Holt and Company. Price \$6.00.

THE STORY of painting, which Professor Mather undertook with his *History of Italian Painting*, published seventeen years ago, he now continues in an account of four centuries in the Low Countries, France, Spain, and Germany. He disclaims any attempt to be encyclopedic; nevertheless, his history is uncommonly comprehensive.

Professor Mather does not agree with the critics who lament the destruction of the native endeavor in western Europe by the Italianizing movement; his opinion is that the Gothic Renaissance style "showed every sign of exhaustion long before western Europe surrendered aesthetically to Italy;" and that there was not one, but two Renaissances in the north—development of Gothic style in the direction of analytical realism, and later, assimilation of Italian stylism.

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He begins with the manuscript miniaturists and the Van Eycks, making a convincing case for the attribution to Hubert Van Eyck, of certain works now anonymous, or attributed to Jan. Yet despite the pedagogic flavor of arguments over attributions, it should be stated at once that Professor Mather has the gift of being both scholarly and interesting in his writing. He is, of course, tilling an old field; but his approach is fresh and personal. He is simultaneously enthusiastic and dispassionate. He becomes lyrical over many of the masterpieces described, but sheds no tears over pathetic biographical details of their creators. For example, in recent years (due perhaps to increasing sympathy with the humble) it has become habitual for art historians to deplore Velasquez's "servitude" in the stuffy atmosphere of the Spanish court. Professor Mather considers it a favorable circumstance, and doubts that the painter's art "could have developed under any private patronage that Spain then afforded."

Similarly, Rembrandt's *Night Watch* is generally considered the turning point in his career, when he asserted his independence as a painter, with total disregard for the banal desires of patrons; and Captain Banning Cocq and his fellow officers are popularly looked upon as blind and stupid not to have perceived the genius in their midst. But Professor Mather agrees with the "cruel verdict" of Fromentin that

the *Night Watch* is not a consummate masterpiece, and that the attitude of the officers was perfectly comprehensible.

Professor Mather has constructed sound little biographies on the foundations of what is actually known about the painters through records, old letters, etc. His occasional estimates of their probable personalities are also good. He further discusses, in detail, numerous examples of each artist's work (in fact, many paintings are discussed which are not reproduced).

The volume's illustrations are its only disappointment, although doubtless an inevitable one, for we have been spoiled in recent years by books with excellent plates, many in colors. In the present volume, the selection of pictures is admirable, but their quality and arrangement extremely uneven. The half-tones vary in size, and when several appear on the same page, the different scales nullify their respective effects; and one can make nothing of the details. Furthermore, the illustrations are grouped before the different chapters, and one must turn back repeatedly, and frequently turn the book (which weighs nearly four pounds) to study the pictures to which the author's text is closely related. Hence a reading stand and plenty of bookmarks are requisites.

But in fairness to the author and publishers, one must recognize that there are more than 400 illustrations, and that

## STUDIO ART BOOKS FOR SPRING 1940



### **DRAWING A CAT.** By Clare Turley Newberry. Introduction by Thomas Craven.

The famous author of "Mittens," "Babette," etc., shows how she draws these and other feline characters. Over 80 sketches and drawings of cats in every position and attitude make this one of the most charming books for cat lovers and one of the most valuable to artists and students interested in drawing animals. Thomas Craven has written a splendid introduction. (5½ x 6¾"). Price \$1.00.

### **THE PRADO—Treasure House of the Collections of Spanish Kings.** By Enriqueta Harris. (8¼" x 11¼").

Told by one of the foremost authorities on the famous collection, the book includes 80 large color and black and white plates by Titian, Rubens, Durer, El Greco, Velazquez, Goya, Rembrandt, Van Dyck, Veronese, Raphael, etc., etc. This magnificent collection, perhaps the most famous in the world, is reproduced in book form for the first time. \$4.50.

### **DECORATIVE ART 1940.** Edited by C. G. Holme. (8¼" x 11¼").

Thirty-fifth Annual issue with several hundred plates of homes in color and black and white. Exteriors, Interiors, Table Arrangement, etc., in the modern manner are shown from the leading architects and designers of all countries. A beautiful and thoroughly practical book. Paper \$3.50. Cloth \$4.50.

### **SIMPLE METALWORK.** By Kronquist and Pelikan. (7½" x 10").

Volume 23 in the famous "How To Do It" series. Mr. Kronquist is the director of the Art Metal Department in the Milwaukee Vocational School and Mr. Pelikan is Director of the Milwaukee Public Schools and of The Milwaukee Art Institute. The book is comprehensive and practical, showing many ideas for craftwork in metal, and showing the authors at work. \$3.50.

### **DOLL MAKING AT HOME.** By Grace Lovat-Fraser. (5½" x 6¾").

This charming and instructive book shows how to cut out and make dolls of all kinds from stuffed dolls and lovely ladies in crinolines to dainty little figures created with the aid of a few pipe cleaners. Instructions, patterns, diagrams are included. \$1.00.

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they should properly be regarded as study aids. The book would lose much of its value if it had fewer pictures; on the other hand, if this large number was handsomely reproduced, the price would soar above average reach. Nor does Professor Mather expect the reader to confine himself to these cuts; he stresses the importance of consulting public collections of photographs, suggests sources of prints and in his bibliography mentions many books primarily because of their pictures. Finally, he provides an Appendix of Historical Illustrations, many odd and interesting items which illuminate the art and civilization of western Europe from the fourteenth to the seventeenth centuries.—FLORENCE S. BERRYMAN.

THE EGYPTIAN STYLE  
(Continued from page 223)

unfamiliar with Egyptian mantels before this, since the widely used *Ackermann's Repository of the Arts* had illustrated them as early as 1822. The mantel as well as the exterior windows of the Philadelphia building show an understanding of the relative ancient proportions of the winged sun globe to the cavetto cornice—a finesse that Haviland understood better than T. U. Walter, and Mills better than T. S. Stewart.

Two houses still standing in Troy, N. Y., with wooden Egyptian porticoes, evidence the completeness of experimentation in the style. Other domestic examples were attempted here and there, but few have survived. Indeed, one might say that the better the Egyptian design of the house, the less the chance of its surviving, or at least the less the chance of its being regarded as usable. Between 1845

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and 1853, *The Carpenter's Assistant* by William Brown, which included the Egyptian style, sold twenty thousand copies, so that the public interested in architecture at least knew of the possibility of using the style domestically. It must be a favorable commentary on our early taste that we did not embrace the opportunity of breaking out with a rash of Egyptian homes in the 40's, as we did with those of Roman and Greek ancestry. But use it we did, to a total of at least sixty structures, at the hands of over twenty architects, before 1860—enough examples to feel that it was a part of our early expression, if only, as most of us would say thankfully, a small part of it. Its existence reminds one of Samuel Johnson's comment, "Sir, a woman preaching is like a dog walking on his hind legs. It is not done well; but you are surprised to find it done at all."

## NEWS AND COMMENT

(Continued from page 248)

*trait Study*. The Clyde M. Carr Prize of one hundred dollars for a meritorious work in landscape—to Eugene Karlin. The Joseph N. Eisendrath Prize of one hundred dollars, either for purchase or as a gift, for a work of art in any medium by an artist who has not exhibited for more than five years—to Bernard Simpson for his oil, *Still Life*. The Robert Rice Jenkins Memorial Prize of fifty dollars for a work without regard to subject or medium, by a young artist who has not received a previous award—to Harold Kramer for his oil, *Side Street*. The Municipal Art League Purchase Prize of two hundred dollars for a painting to be donated to a public school, awarded by post card ballot by the membership of the League—not yet announced.

Such elaborate systems of prize-giving must not only be wearing for juries, but extremely misleading to the public.

### *Student Picture Rental*

AN INTERESTING IDEA for university art galleries is the picture-rental service instituted at the University of Wisconsin by the Wisconsin Union Gallery Committee. For a small fee students may hire original works to hang on the walls of campus living rooms. They have their choice from a collection of forty works, which includes a group of paintings by contemporary American artists, largely purchased from annual all-Wisconsin exhibitions.

### *Sculpture Competition Tie*

A TIE RESULTED in the Section of Fine Arts' competition for two exterior sculptures for the New Orleans, Louisiana, Federal Office Building. Armin Scheler and Karl Lang, the winners, who with the 217 other contestants submitted two panels each in one-inch scale models, have been asked to re-submit their work in two-inch scale and to develop them further. The conscientious jury, composed of Concetta Scaravaglione, Romuald Kraus, and Duncan

Ferguson, spent three days examining the entries and will reconvene to make the final decision after the two designs are completed.

The jury felt that in both cases the sculptors had solved the problem of scale extremely well, and that only after judging on the basis of the additional work indicated above could the winner of the award be determined.

*National Sculpture Society Exhibition*

THIS MONTH THE galleries of the Whitney Museum of American Art are entirely occupied by a large exhibition of sculpture assembled by the National Sculpture Society and comprising over a hundred works by members, sixty-three by nonmembers. Original work by any living American sculptor could be submitted to the jury of selection, who aimed to include representative examples of many different trends. The jury consisted of Paul Manship, Chairman, John Gregory, Gaetano Cecere, Brenda Putnam, A. A. Weinman, Ulrich H. Ellerhausen, Wheeler Williams, Lee Lawrie, and Henry Kreis.

The exhibition will be reviewed in the May issue.

*Schniewind Goes to Chicago*

CARL O. SCHNIEWIND, former Librarian and Curator of Prints at the Brooklyn Museum, has assumed his new duties as Curator of Prints and Drawings at the Art Institute of Chicago.

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APRIL 27

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## Donations and Purchases

IN THE SCULPTURE collection recently donated to the Museum of Modern Art by Mrs. John D. Rockefeller are thirty-four pieces from her private collection. Represented in the group are the foreign sculptors, Bourdelle, Daumier, Despiau, Maillol, Manolo, Matisse, Pompon, Kolbe, Lehmbruck, Marcks, and the Americans, Ferguson, Lachaise, Nakian, and Zorach. At the same time the Museum announced Mrs. Rockefeller's gift of Modigliani's *Head* in stone, in memory of Mrs. Cornelius J. Sullivan and purchased from her collection.

The Vassar College Art Gallery recently received a group of oils and etchings, principally of the nineteenth century, from Mrs. Lloyd Williams, daughter of Daniel Cottier. Included are two Ryders, *The Lovers* and *The Stable*, gifts of the artist to Mrs. Williams and her husband; and two oils by J. Alden Weir, *Mother and Child* and *Canal Scene*.

Recent purchases include: Portland, Oregon, Art Museum, *Standing Woman*, bronze, by Lehmbruck, *The Citadel at Montreuil*, oil, by Utrillo, and *Moving Day*, oil, by Mervin Jules. Cleveland Museum, *The Drive*, *Central Park*, oil, by Glackens, and two 16-century Italian majolicas. City Art Museum, St. Louis, *The Crucifixion* by G. B. Tiepolo, and *Morning*, tempera, by Zoltan Sepeshy.

## EXHIBITION REVIEWS

(Continued from page 233)

tain enduring quality is combined with an intrinsic and satisfying decorative sense in his work. There is about most of it a surcharged reality that approaches abstraction and indicates that he is another of the purposeful American artists who have submitted to the discipline of abstraction as a method without making it an end in itself—and with highly gratifying results. For these are reticent and sensitive statements that grow on one as they become more familiar.

### Soutine

THE VIOLENT and flamboyant Soutine is being given a play at Carroll Carstairs. One or two of the score of works are early, the rest late. Swirling impasto and distortion are in evidence, but this is perhaps the best account to be given of that irritating artist in New York thus far. Certainly the work has impact, even though one may not like its brushwork, its color, or its subject matter. *Le retour de l'école, après l'orage*, a characteristic canvas of 1939 vintage, seems to me less hard to take than most of the others. Whatever one may think of Soutine, this is definitely not a show to be shrugged off.

### George Picken

AFTER THREATENING for several years to remain in a groove, George Picken has suddenly sloughed off a tendency to scrubby surfaces and slaty color and emerged into a new and brighter and much livelier world. This is partly due to a

heightened palette and partly to a more vitalized manner of statement. A new and more freely expressed lyricism dominates the idyllic *Maine Woods* and the homely but engaging *Clam Shack*. The *Shooting Gallery* introduces staccato touches in both color and composition beyond anything he has hitherto done. *Storm Over the Berkshires* captures an ominous mood as successfully as *Cape Cod Sand Dunes* compasses the exhilarating freshness of a sunny holiday. This is quite the best and most progressive work Picken has yet put forth, with a dozen or more of the new pictures above most of his preceding output. Most gratifying of all is the fact that his new achievement, despite its more ingratiating color and suaver brushwork, has been without expense to the ruggedness which has always characterized his painting.

### Chuzo Tamotzu

NOT SINCE THE old American Group showed at the Bar-bizon-Plaza away back about 1932 has Chuzo Tamotzu, Japanese-American artist, been in evidence beyond occasional pictures in group exhibitions. This month at the Vendome Art Galleries a selection of oils and drawings from that eight years of work are to be seen in a highly creditable showing. Larger works, such as his delightful group of very knowing donkeys, have been omitted, his biggest piece being the *Summer Relief* which was included in the contemporary show at the Golden Gate Exposition last year. This glimpse down a between-tenements canyon to a street where a fire plug has been utilized to spray a rollicking swarm of children is one of his most impressive constructions, to which his brownish red tones lend a stifling atmosphere of reflected heat in the dingy surroundings. Conversely he has turned in *Chicken Yard* to a bucolic mood with lush greens lending coolness to his open space where white fowls hunt happily. Some of the drawings reflect the oriental, but in a highly personal manner. A mastery of running line and a keen appreciation of the feline are combined most effectively in such a highly diverting example as *Mimi & Co.*, introducing the studio mascot and her offspring with almost cynical humor. A highly diverse and entertaining show.

### Reginald Marsh

REGINALD MARSH HAS been showing large water colors and drawings at Rehn's. The drawings, particularly figure studies, are varied and masterful: with these rapid and accomplished sketches one never quarrels. The keenly observant eye and obedient pencil work minor miracles. In the water colors he has kept to the subject matter of earlier paintings: box parties at the Metropolitan and at Minsky's in satiric contrast; a working girl looking in a millinery shop window, a very feminine drum major leading a procession; the cumulative and dubiously glorified flesh that is burlesque. He has in these papers attained a freedom and galvanic action lacking in his temperas and his color has shifted for the better,

with abandonment of the furniture polish hues of his paintings of other years. So form comes through more clearly, to the relief of the eye and the distress of the spirit; for an element of vulgarity which he apparently sets out to capture seems accentuated rather than diminished through this heightening of form and color. One visitor turned with relief to the beautifully captured freighter at a pier and to the

(Continued on page 261)

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E. Tietze-Conrat: *Decorative Paintings of the Venetian Renaissance Reconstructed from Drawings*. Fifteen pages, twenty-three illustrations.

E. P. Richardson: *The Romantic Prelude to Dutch Realism*. Twenty-five pages, twenty-two illustrations.

John I. H. Baur: *The Peales and the Development of American Still Life*. Eight pages, ten illustrations.

J. LeRoy Davidson: *New Light on Middle Chou Bronzes*. Eight pages, twelve illustrations.

Also six outstanding paintings and sculptures recently acquired by American museums, published with descriptive paragraphs.

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# APRIL EXHIBITIONS

## ALBANY, NEW YORK

*Institute of History & Art:* Fifth Annual Exhibition of Paintings and Sculpture by Artists of the Capital Region; April 10–May 31. Prints and Illustrations by Cyrus LeRoy Baldridge (The Print Club); April 10–May 31.

## ANDOVER, MASSACHUSETTS

*Addison Gallery of American Art:* Industrial Design; April 13–May 5. Photographs and Sculpture by Esther Jackson; April 13–May 5.

## AUBURN, NEW YORK

*Cayuga Museum:* Etchings by Al West. Illustration Exhibition. Paintings by Jay Connaway.

## AURORA, NEW YORK

*Wells College:* The Patteran Show (AFA); April 6–20.

## AUSTIN, TEXAS

*University of Texas Gallery:* Small Sculptures (AFA); April 7–28.

## BALTIMORE, MARYLAND

*Baltimore Museum:* Eighth Annual Exhibition of Maryland Artists; to April 17.

*Walters Art Gallery:* Egyptian Sculpture; April 3–May 27.

## BETHLEHEM, PENNSYLVANIA

*Lehigh University Gallery:* Abstract Artists of America; April 7–May 5.

## BOSTON, MASSACHUSETTS

*Institute of Modern Art:* Prints by Rouault; to May 3.

*Museum of Fine Arts:* Picasso Exhibition; April 27–May 26.

*Symphony Hall:* Paintings by Louis Eilshe-mius; April 11–May 4.

## BLOOMINGTON, ILLINOIS

*Bloomington Art Association:* Thirteenth Annual Amateur Exhibit; April 7–22. Fourth Annual Exhibit of Photographs by the Camera Department; April 28–May 15.

## BROOKLYN, NEW YORK

*Brooklyn Museum:* Work by Brooklyn Artists; April 5–28. Costume Exhibition; to May 5. Secrets of the Ancient World; to May 6. Japanese Prints; April 5–May 10.

## BUFFALO, NEW YORK

*Allbright Art Gallery:* Permanent Collection, Buffalo Print Club. Exhibition of Block Printing; to April 27.

## CAMBRIDGE, MASSACHUSETTS

*William Hayes Fogg Art Museum:* Illustrated Fifteenth and Sixteenth Century Books; to April 10. Paintings by Vincent Van Gogh; to April 10. Oriental Objects from English Collections.

## CHARLESTON, SOUTH CAROLINA

*Gibbes Memorial Art Gallery:* New Southern Group; April 2–16. Rotary Exhibit of Miniatures; April 13–29.

## CHARLOTTE, NORTH CAROLINA

*Mint Museum:* Twentieth Annual Exhibition of the Southern States Art League; April 4–30.

## CHICAGO, ILLINOIS

*Art Club of Chicago:* Origins of Modern Art; April 2–30.

*Art Institute of Chicago:* Forty-fourth Annual Exhibit; to April 14. Prints and Drawings of Architectural Interest; to May 28.

Italian Baroque Prints; to May 28. Etchings and Wood Engravings by Auguste Lepere; to May 28.

## CINCINNATI, OHIO

*Cincinnati Art Museum:* Daumier and Gavarni; to April 14. 5 Modern Masters of Etching; to April 14. Military Types of All Nations by Dramer; to April 14.

## CLAREMONT, CALIFORNIA

*Pomona College:* Water Colors by Phil Dike; to April 25. Paintings by Eloise Sargent; April 24–May 16. Architectural Arts; to April 25. Graphic Arts; April 27–May 16.

## CLEVELAND, OHIO

*Cleveland Museum:* Modern French Tapes-tries; to April 21. Butler Art Institute New Year's Show of Paintings. Prints From the Print Club; April 2–June 2. Crafts of the Far East; to April 30.

## COLUMBUS, OHIO

*Columbus Gallery of Fine Arts:* Regional and Industrial Arts.

## DALLAS, TEXAS

*Dallas Museum:* Paintings by Emil Bisttram; to April 27. Allied Arts Exhibition; April 7–May 4.

## DAYTON, OHIO

*Dayton Art Institute:* George Elmer Browne Exhibition; April 1–30. Pastels; April 1–30.

## DECATUR, ILLINOIS

*Decatur Art Institute:* All-Illinois Society of Artists; April 7–28.

## DES MOINES, IOWA

*The Des Moines Association of Fine Arts.* Survey of Great Portrait Paintings; to April 10. Water Colors from Univ. of Iowa Art Dep't; April 12–May 3. Abstract Painting; April 12–May 3.

## DURHAM, NEW HAMPSHIRE

*University Gallery:* Paintings by Boston Studio Group; April 1–30.

## EMPORIA, KANSAS

*Kansas State College:* Philadelphia Water Color Rotary; April 7–25.

## FITCHBURG, MASSACHUSETTS

*Art Center:* Third Salon of Photography of the Fitchburg Camera Club.

## FORT DODGE, IOWA

*Blanden Memorial:* Icelandic Paintings (AFA). Iroquois Indian Water Colors; April 7–28.

## GODFREY, ILLINOIS

*Monticello College:* Reproductions of Paintings by Paul Cézanne; April 8–22.

## GREEN BAY, WISCONSIN

*Neville Public Museum:* Norwegian National Exhibit; to April 30.

## HAGERSTOWN, MARYLAND

*Washington County Museum:* Drawings by Contemporary American Sculptors; April 2–21. Modern Architecture; April 22–May 2.

## HARTFORD, CONNECTICUT

*Avery Memorial:* Independent Painters; to April 15. Horticultural Society; April 30–May 1. Stage Sets & Costumes by A. Everett Austin, Jr.

## HONOLULU, HAWAII

*Honolulu Academy of Arts:* Members of the Honolulu Art Society Exhibition; April 4–28.

## HOUSTON, TEXAS

*Museum of Fine Arts of Houston:* Collection of Old Laces. 84 Drawings, water colors, prints from Dürer D. Picasso.

## HUNTINGTON, WEST VIRGINIA

*Marshall College:* Drawings by American Painters; April 21–May 7.

## IOWA CITY, IOWA

*University Gallery:* Student Salon; April 7–28. State High School Art; April 7–18. Color Reproductions; April 27–May 12.

## JACKSONVILLE, ILLINOIS

*Art Association:* Spanish Paintings by Wells M. Sawyer (AFA); April 1–25.

## KANSAS CITY, MISSOURI

*Art Institute:* Art Directors' Eighteenth Annual Exhibition (AFA); April 7–21.

*William Rockhill Nelson Gallery:* One-man shows by Carroll, Clemens, Davis, Koch, Lucioni, Palmer, Isaac Soyer; to April 30. Prints by Persis Robertson; April 1–30.

## KEY WEST, FLORIDA

*Fine Arts Center:* Water Colors and Gouaches; to April 30. Oils by Contemporary Artists; April 15–May 4.

## KIRKSVILLE, MISSOURI

*State Teachers College:* Leading American Water Colorists (AFA); to April 14.

## LAFAYETTE, INDIANA

*Purdue University:* Joseph Goethe Wood Sculpture, Prints, Water Colors; to April 21.

## LOS ANGELES, CALIFORNIA

*Los Angeles Museum:* Bellows Prints. Pre-Columbian Art; to April 30.

*Stendahl Galleries:* Alexander Brook Retro-spective Exhibition; to April 30.

## LOUISVILLE, KENTUCKY

*J. B. Speed Memorial Museum:* Twentieth Century French Paintings; to April 14.

## LUBBOCK, TEXAS

*West Texas Museum:* Post-war Architecture (AFA); April 1–14.

## MADISON, WISCONSIN

*Wisconsin Union:* Architecture and Furniture of Alvar Aalto; to April 15.

## MANCHESTER, NEW HAMPSHIRE

*Currier Gallery:* Oils by Gifford Beal. Paintings, Embroideries and Craftwork by Anna J. Lesznai. Lithographs by Ella Fillmore Lillie.

## MILLS COLLEGE, CALIFORNIA

*Art Gallery:* Bauhaus Architecture and Design; April 3–May 5.

## MILWAUKEE, WISCONSIN

*Layton Art Gallery:* Paintings by T. A. Hoyer. Mural designs by Wisconsin Art Project; April 9–May 7.

*Milwaukee Art Institute:* Glass Paper Weights; to May 15.

## MINNEAPOLIS, MINNESOTA

*Minneapolis Institute of Arts:* Cleveland Traveling Exhibition of Oils; April 1–30. Loan Exhibition of Etchings by Frank Benson; to April 25.

*University of Minnesota Gallery:* Paintings from Phillips Collection (AFA); April 10–May 10.

*Walker Art Center:* Letters, Words & Books; to April 20. Frontiers of American Art; to April 16. Work by Syd Fossom; April 6–May 7. Glass from Early Egyptian to Modern Masterpieces.

## MONTCLAIR, NEW JERSEY

*Montclair Art Museum:* Architectural Exhibition; to April 18. Exhibition of Photo



Continued from page 259)

drawings—work which may be more conventional in subject and approach but which reveals the man's amazing mastery of technique, free from the satirical touch of caricature which permeates with exaggeration his comment on social vulgarities.—HOWARD DEVREE

### Herman Maril in Washington

URING APRIL THE Whyte Gallery in Washington is exhibiting a group of paintings, gouaches, and drawings by Herman Maril, Baltimore artist.

Six years ago at twenty-six Herman Maril was hailed for his distinctive style, the modesty, economy, and clarity of his statement, and the maturity of his outlook. However, in writing about him for the Magazine in July 1935 Olin Dows earned that "his greatest danger . . . is in the exaggeration of this understatement into an arid mannerism."

Anyone seeing a display of Maril's most recent work will be reassured. There is no danger of this kind of sterility. There is every evidence that the artist is experimenting and reaching out without sacrifice to those qualities that are peculiarly his own. His paintings today may have lost a certain compactness, but they have a greater freedom and energy than they had before. Some of his most successful works are large oils, carried through with consistency and conviction. One of these, *Machine and Man*, is reproduced this month (page 230).—J. W.

graphs Assembled by Eastman Kodak Company; April 1-28. Work done by Children's Art Classes; April 21-May 12. NEWARK, NEW JERSEY

ark Museum: Color Photography; from April 16. Elements of Painting and Sculpture.

W HAVEN, CONNECTICUT

le University Gallery: Paintings by Childe Hassam; April 1-30. Water Colors by Edwin Avery Park; April 8-15. Paintings by Oscar Weisbuch; April 15-30.

W ORLEANS, LOUISIANA

Association: Oil Paintings, Seventeenth Circuit Exhibition (Southern States Art League). Paintings by G. T. Stanton. Etchings by Bertha E. Jaques.

W YORK CITY

C. A. Gallery, 52 W. 8 St.: Paintings by Philip Evergood; to April 13.

merican Institute for Iranian Art and Archaeology, 724 Fifth Avenue: Sixty Centuries in Persian Art; Opening April 15. American Fine Arts Gallery, 215 W. 57 St.: International Academy of Design Exhibition, to April 14.

ent Galleries, 42 W. 57 St.: Symbolic Paintings by John Hawkins; to April 6. Water Colors by Ethelwyn Bradish. Paintings by Ethel Praxson and Group. Sculpture by Robert Davidson; April 8-20. Sculpture by Lydia Rotch. Paintings by Emily Rollinson Poucher and Ida O'Keefe; April 22-May 4.

sts Gallery, 33 W. 8 St.: Paintings by

Maurice Becker; April 1-15. Paintings by Adolph Gottlieb; April 16-30.

Associated American Artists, 711 Fifth Avenue: Wallace Smith; April 1-14. Arnold Blanch; April 15-May 3. Andrew Butler; April 1-14.

Babcock Galleries, 38 E. 57 St.: Paintings by American Artists.

Bignou Gallery, 32 E. 57 St.: Paintings and Water Colors by Cézanne; April 1-26.

Boyer Gallery, 69 E. 57 St.: Recent Paintings by David Burliuk; until April 13.

Buchholz Gallery, 32 E. 57 St.: Paintings and Drawings by Braque, Gris, Klee; to April 13.

Carroll Carstairs, 11 E. 57 St.: Paintings by Soutine; to April 27.

Downtown Gallery, 113 W. 13 St.: Paintings by Karfiol, Kuniyoshi, Levi, Marin, O'Keeffe, Sheeler, Schmidt, Spencer, Varian and Younger Group; April 9-May 8.

Durant-Ruel, 12 E. 57 St.: Master Works of the Impressionists; to April 13.

Ferargil Galleries, 63 E. 57 St.: Water Colors by Alison Mason Kingsbury; to April 14. Theodore Van Soelen; to April 13. Lloyd Parsons; April 14-27.

Fifteen Gallery, 57 W. 57 St.: Recent Paintings by J. Mortimer Lichtenauer; April 1-13. Group Exhibition, April 15-27.

Folk Art Center, 670 Fifth Avenue: "Masterpieces of American Folk Art." Ninth Annual Loan Exhibition continued through April.

Grand Central Art Galleries, Fifth Avenue:

Jonas Lie Memorial Exhibition, April 16-27. 15 Vanderbilt Avenue: Exhibition of Marine Paintings by Stanley Woodward; April 16-27. Prints by Leading American Artists; April 1-30.

The Grolier Club, 47 E. 60 St.: Comprehensive Exhibition Illustrating the Work of Daniel Berkeley Updike, The Merrymont Press, Boston; to April 14.

International Studio Art Corporation, 15 E. 57 St.: "Saints and Madonnas" (Wood Sculpture); to April 30.

Junior League, 221 E. 71 St.: Contemporary Argentine Art; April 15-30.

Lilienfeld Galleries, 21 E. 57 St.: Paintings by Jean Watson, April 1-15.

Macbeth Gallery, 11 E. 57 St.: Paintings and Drawings by Jon Corbino; April 2-29.

Guy Mayer Gallery, 41 E. 57 St.: Theatre Arts Exhibition; to April 13.

M. A. McDonald, 665 Fifth Avenue: Canaletto—thirty-one etchings; to April 15.

Metropolitan Museum of Art, Fifth Avenue and 82 St.: Historical Exhibition of Woodcuts from the Museum Collection.

Milch Galleries, 108 W. 57 St.: Recent Water Colors by John Whorf; April 8-27.

Montross Gallery, 785 Fifth Avenue: Exhibition of Paintings by Frank London; April 15-27.

Charles Morgan Gallery: Snow Landscapes in Winter Color by Eyvind Earle; to April 13. Recent Oil Paintings by I. Abramofsky; April 15-27.

(Continued on page 262)

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## APRIL EXHIBITIONS

(Continued from page 261)

*Morton Galleries*, 130 E. 57 St.: Paintings by Gurdon Howe; April 8-22.

*Museum of Modern Art*, Traveling Exhibition of Contemporary American Art Prints by Sharaku Designs for Abstract Motion Pictures.

*The New York Historical Society*, Eighth Avenue and 77 St.: John Wesley Jarvis—Knickerbocker Painter; April 17-June 2.

*New York Public Library*, Fifth Avenue and 42 St.: Book Illustrations by Edy Legrand; to April 28. Tickhill Psalter; to April 15. Trade & Industries in Prints; to May 25.

*Georgette Passedoit*, 121 East 57 St.: Edwin Dickinson; April 8-27.

*Perls Galleries*, 32 E. 58 St.: Paintings by Maurice de Vlaminck; to April 14.

*F. K. M. Rehn Gallery*, 683 Fifth Avenue: Pastels by Peggy Bacon. Water Colors by Marcia Hite; to April 20.

*Riverside Museum*, 310 Riverside Drive: Pacific Coast Water Colorists; to April 28.

*Robinson Galleries*, 126 E. 57 St.: Limited Editions Sculpture.

*St. Etienne Gallery*, 46 W. 57 St.: Wilhelm Thoeny; to April 27.

*Schaeffer Galleries, Inc.*, 61-63 East 57 St.: Self Portraits by Great Masters from the Renaissance through Impressionism.

*Schneider-Gabriel Galleries*, 71 E. 57 St.: Paintings by Grigory Gluckman; April 8-27.

*Mrs. Marie Sterner*, 9 E. 57 St.: Sculpture by Eaton Davis; to April 13. Paintings of Flowers & Still Life by Lintott.

*Studio Guild*, 730 Fifth Avenue: Paintings by Florence Furst; to April 13. Paintings by Elizabeth S. Pratt; April 8-20. Sculpture by Georgia Whitman; April 8-20.

*Uptown Gallery*, 249 West End Avenue: Paintings by William Meyerowitz; April 8-May 2.

*Valentine Gallery*, 16 E. 57 St.: Gris, Miro, and Picasso; to April 27.

*Vendome Art Galleries*, 59 W. 56 St.: Oils, Water Colors, and Drawings by Chuzo Tamotzu; to April 21.

*Maynard Walker*, 108 E. 57 St.: Selected Group of Paintings by French and American Masters; to April 27.

*Hudson Walker*, 38 East 57 St.: Paintings by Joseph de Martini; to April 13. Paintings by B. J. O. Nordfeldt; April 15-May 4.

*Whitney Museum of American Art*, 10 W. 8 St.: Sculpture Festival of the National Sculpture Society; to May 2.

### NORTHAMPTON, MASSACHUSETTS

*Smith College Museum*: Works by Mies van der Rohe; April 11-May 12. Photographs of Landscape Architecture; to April 18.

### OVERLIN, OHIO

*Oberlin College*: Batiks by Fred Dreher; April 24-May 22. Oil Paintings by Contemporary American Artists.

### OMAHA, NEBRASKA

*Joslyn Memorial*: Original Leaves from Famous Bibles (AFA); to April 30.

### PARKERSBURG, WEST VIRGINIA

*Junior League*: Kaethe Kollwitz Prints(AFA); to April 15.

### PHILADELPHIA, PENNSYLVANIA

*Pennsylvania Academy of Fine Arts*: Exhibition of Oil and Sculpture by Artists of Philadelphia and Vicinity; April 13-May 12.

*Philadelphia Art Alliance*: "American Taste in Painting"—Exhibition of Oils; to April 14. Oils by Florence B. Adams and Elda H. Craumer; April 26-May 10. Prints by members of the Art Alliance Print Committee; to April 12. Water Colors by Cady Wells. Prints by John J. A. Murphy. Oils by Margit Varga. Water Colors by John Pike, Roerich Art; April 23-May 12.

### PITTSBURGH, PENNSYLVANIA

*Carnegie Institute*: "Masterpieces of Art" from the New York and San Francisco World's Fairs; to April 14.

*University of Pittsburgh Gallery*: Houses and Housing. Photographs and Models, loaned by the Museum of Modern Art, New York; to April 29.

### PITTSFIELD, MASSACHUSETTS

*Berkshire Museum*: Modern Americans; to April 30. Fifth Annual Zeiss Exhibition; to April 20.

### PORTLAND, OREGON

*Portland Art Museum*: Prints by Rouault; to April 22. American Sculpture in Limited Editions; to April 22. Illustrated Books; to April 30.

### PROVIDENCE, RHODE ISLAND

*Museum of Art*: French 18th Century Silver; to April 30.

*Brown University*: International Domestic Architecture; April 10-May 8.

### QUINCY, ILLINOIS

*Quincy Art Club*: Masters of American Painting (AFA); to April 28.

### RICHMOND, VIRGINIA

*Virginia Museum of Fine Arts*: One-man Show by Theresa Pollak; April 23-May 12.

### ROCKFORD, ILLINOIS

*Rockford Art Association*: Sixteenth Annual Rockford and Vicinity Artist Exhibition.

### ST. LOUIS, MISSOURI

*City Art Museum*: Picasso Exhibition; to April 14. Members Work, Art Leagues of St. Louis; to April 15.

*Washington University*: Post-War Architecture (AFA); to April 14.

### ST. PAUL, MINNESOTA

*St. Paul Gallery*: Invitation Exhibition of Painting, Sculpture, Watercolors, and Prints by Twin City Artists; April 3-May 5.

### SAN ANTONIO, TEXAS

*Witte Memorial Museum*: Oils by Marsden Hartley; to April 15. California Water Color Society; April 17-30.

### SAN DIEGO, CALIFORNIA

*Fine Arts Gallery*: Drawings by Diego Rivera; April 20-May 20. International Photographic Salon. Japanese Prints. Art Guild Group Show—Modern Paintings.

### SAN FRANCISCO, CALIFORNIA

*Paul Elder*: Water Colors by Morris Wortman; to April 20.

*San Francisco Museum of Art*: Paintings by Yves Tanguy; to April 14. Primitive Art; to April 15. Paintings by Vaclav Vytlačil; to April 16.

### SARATOGA SPRINGS, N. Y.

*Skidmore College Gallery*: Mural Designs; to April 26.

### SEATTLE, WASHINGTON

*Seattle Art Museum*: American Excavation in Near East. One-Man Show by Dorothy Hewes. Paintings by Jean de Botton. Typography Exhibit; to May 5.

### SHREVEPORT, LOUISIANA

*State Art Gallery*: Maryland Artists. Reproductions of French Impressionists to Contemporary Painters.

### SPRINGFIELD, MASSACHUSETTS

*G. W. V. Smith Art Gallery*: Prints by Rembrandt and Whistler; to April 21.

*College Art Gallery*: Exhibition of Painting by Adelaide de Groot; to April 28.

### SPRINGFIELD, MISSOURI

*Springfield Art Museum*: Ozark Mountain Stamp Show. Aqua Water Colors.

*Southwestern Missouri State Teachers College*: American Color Prints.

### STILLWATER, OKLAHOMA

*Oklahoma A. & M. College*: Southern Printmakers; April 20-May 6.

### SYRACUSE, NEW YORK

*Syracuse Museum*: Paintings and Sculpture by Ernst and Karen Leyden.

### TACOMA, WASHINGTON

*Tacoma Art Association*: Print Exhibition; April 12. First Annual Exhibition of Artists of Southwest Washington.

### TOLEDO, OHIO

*Toledo Museum*: Mexican Photographs by Fritz Henle; to April 28.

### TOPEKA, KANSAS

*Mulvane Art Museum*: Sculptures by Bernard Frazier; to April 20. Water Colors by George F. Keck; April 21-May 5.

### TULSA, OKLAHOMA

*Philbrook Art Museum*: Southern Printmakers; to April 15.

### WASHINGTON, D. C.

*Corcoran Gallery*: Annual Exhibition of the Washington Water Color Club; April 1-May 5. Pan-American Paintings; April 8-15. Oil Paintings and Working Drawings by Jonas Lie; to April 7. Sculpture; to April 7.

*Howard University Gallery of Art*: Exhibition of American Art; to April 30.

*Philipps Memorial Gallery*: Emotional Design; to May 7. Great Modern Drawing; to April 28.

*Smithsonian Institute*: Paintings by Members of the Landscape Club of Washington; April 28. Exhibition of Prints by Members of the Society of Washington Etchers. Pictorial Photographs by Adolf Fassbender.

*The Whyte Gallery*: Recent Paintings by Herman Maril; to April 30.

### WILLIAMSBURG, VIRGINIA

*Williams and Mary College*: Italian Primitive Paintings; to April 14. French Paintings of the School of Paris; April 28-May 10.

### WILMINGTON, DELAWARE

*Wilmington Society of Fine Arts*: Delaware Water Color Show; to April 27.

### WILMINGTON, NORTH CAROLINA

*Wilmington Museum*: Handicrafts of Southern Highlanders; to April 25. Better Paintings for American Homes; April 21-27.

### YOUNGSTOWN, OHIO

*Butler Art Institute*: One Man Show by Clyfford Still; to April 21. Combined Clubs' Exhibit; April 12-May 5. Arthur B. Davidson; April 26-May 12.



**THE AMERICAN FEDERATION OF ARTS**

*Will Hold a Conference in San Francisco*

**IN JULY**

On this page, in the March issue of the Magazine of Art, it was announced that The American Federation of Arts would not hold its customary annual convention in Washington this year.

Instead, plans are now being perfected for a conference in San Francisco during the first fortnight of July--the first time the Federation has held a meeting on the West Coast.

When the dates and details of the meeting have been completed, all Members of the Federation will be informed immediately. The conference will be open to subscribers of the Magazine of Art as well, and indeed to any person actively interested in the progress of the arts in America. However, if you are not a Member, but are interested in attending, send us a postcard and we shall see that announcements and invitations are forwarded to you at the proper time.

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